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## The Girls Room, a Place to Live : Extension Circular 11-01-2 1934

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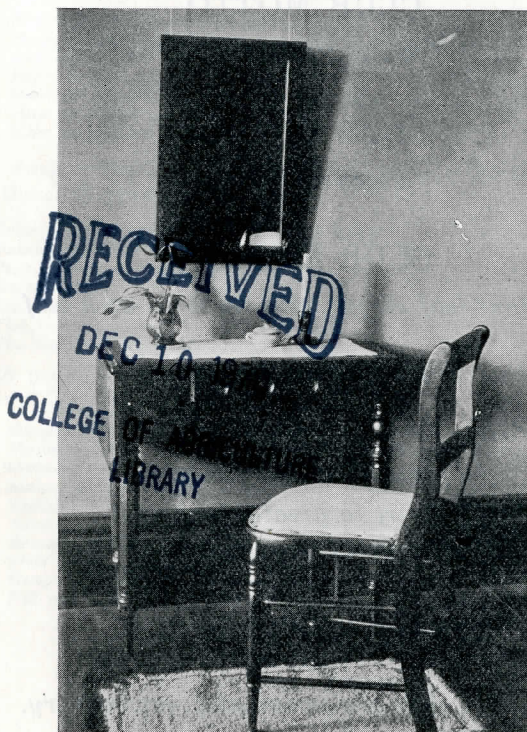
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Extension Circular 11-01-2  
January, 1934



## The Girl's Room, a Place to Live



A 4-H Club Girl's Dressing Unit



The University of Nebraska Agricultural College  
Extension Service and the United States  
Department of Agriculture Cooperating  
W. H. Brokaw, Director, Lincoln



## CLUB MOTTO

*To Make the Best Better*

## CLUB COLORS

*Green and White*

## CLUB EMBLEM

*The four-leaf clover with an H on each leaf*

## CLUB PLEDGE

*I Pledge*

*My Head to clearer thinking*

*My Heart to greater loyalty*

*My Hands to larger service*

*and*

*My Health to better living*

*for*

*My club, my community, my country.*

# The Girl's Room, A Place To Live

BY HELEN NOYES

## PLANNING FOR THE WORK IN THIS PROJECT

In order to be eligible for the Girls Room project, the member should be 12 years of age and should know the following things about sewing:

1. The tools necessary for good sewing.
2. How to make simple stitches such as basting, running, hemming, overcast, and overhand.
3. How to use the sewing machine.
4. How to make a plain seam, a French seam, and a felled seam.
5. How to make a hem and facing.
6. How to put on a bias facing and binding.

Your work in the Girls Room club will include the following problems during the first project.

- "Color and Arrangement in a Girl's Room."
- "Patchwork Pillows."
- "Furniture and Its Arrangement."
- "Curtains."
- "Refinishing Furniture."
- "The Dressing Unit."
- "The Care of the Room."

In the project there are certain things to be done to complete the work for a Certificate of Achievement:

1. Keep a record of all work done in the project.
2. Make a color wheel and the value and intensity charts.
3. Make a patchwork pillow.
4. Make curtains or make a flounced dressing table.
5. Refinish a piece of furniture.
6. Arrange a dressing center. This does not mean that you must make a dressing table. It is a study of the arrangement and use of the dresser in your room.
7. Keep a record sheet for the care of the room for two weeks.
8. Fill out a final report and give it to your leader.

"Don't be too fast in making up your mind,  
Or saying what you will or will not do,  
But once you have decided, let folks find  
That they may utterly depend on you."

—Peter A. Lea

In the second project, "Problems in Room Improvement" other things are studied and in order that you may know what part of the work of improving your room to leave until next year, a list of problems is given here.

- "Pictures for a Girl's Room."
- "Handmade Rugs and Chair Seats."
- "The Comfortable Bed."
- "Lampshades and Wastebaskets."
- "The Reading or Writing Unit."

Acknowledgment is given to Miss Evelyn Metzger, Assistant Professor of Design, University of Nebraska, for assistance in preparing the manuscript for this publication.



## The Room, a Place to Live

"In Beauty I walk,  
With Beauty before me I walk,  
With Beauty behind me I walk,  
With Beauty above and about me I walk."

—Inscription on Nebraska State Capitol.

Beauty in a girl's room becomes a part of her life and her personality. It is not a thing to be set apart for occasional enjoyment but should be sought in everything she does and everything she selects. Beauty is not determined by the cost, but by the ability to select objects which contain this desired quality. Through your interest in becoming a Girl's Room Club member, you have shown that you desire to learn more of beauty for your home, and through work and study, you may add to your store of knowledge of what makes an attractive home in which to live. You may be happy and proud if you have a bedroom that you enjoy, especially if it is the result of your own planning and workmanship.

A room that is comfortable and attractive may best be obtained by making a plan. Before this is done, each girl needs to examine her room to find out four things:

1. **Structural features.** Is the room square or long and narrow? Does it have a high or slanting ceiling? Does it have only one or several windows? Where are the doors? Is there a place to hang clothing? Is the room sunshiny or is it on the north where little sunlight reaches it? It is necessary to study a room with these things in mind as they determine the size and amount of furniture, the color to be used, the kind of wall finish and many other things about the room.

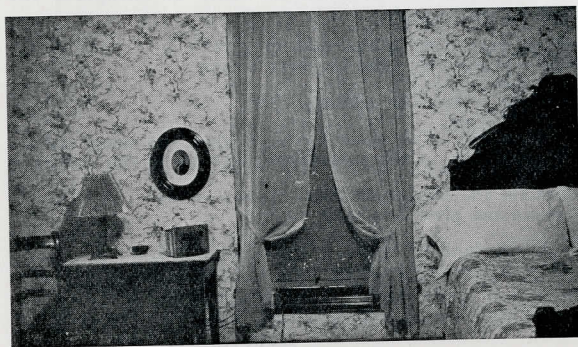


FIG. 1. A Cass County club girl's room, showing well planned figured and plain surfaces

2. **Materials on hand.** What a girl already has in her room will determine to some extent what she will do in this project. One girl may have an attractive figured wallpaper, an iron bed, figured net curtains and an oak dresser too large for the room. Another girl may have painted walls, an attractive old walnut dresser, a green iron bed, a beautiful old quilt, and dainty ruffled curtains. These two girls will have different problems and both should plan carefully to make the best of what they have.

3. **Money to spend.** As we make a study of our rooms we may find there are a number of things we would like to do to improve them but no true 4-H girl will be disappointed if she cannot make all of these changes at once.

Some change which she would like to make may cost more money than she should spend. In many cases the operating expenses of the home take such a large per cent of the family income that there is little left for improvement. It often happens that the money which can be used for improving the home is needed more in some other part of the house than in the bed room. No 4-H club girl would want money used in her room if there was a possibility of putting a sink in the kitchen or linoleum on the floor to make the home work easier.

However, there are many things that a girl may do without much cost, such as making a dresser scarf from an old linen suit and a lampshade from wallpaper, or rearranging the furniture and pictures.

4. **Personality of the girl.** No two girls are alike and their rooms will express their personalities. A sturdy athletic type of girl will choose things for her room that will be much different than what the dainty, fluffy haired, blue-eyed girl will select. The girl who likes to read will have books in her room, the girl who wears frilly dresses will choose frilly curtains, and so on down the list of the many things that express the girl herself.

### GUIDES FOR IMPROVING A ROOM

Three guides for judging objects used in a room are:

- (1) Utility or suitability to purpose
- (2) Simplicity
- (3) Beauty

"Have nothing in your home which you do not know to be useful or believe to be beautiful" is an old, old saying, and one to be remembered at all times.

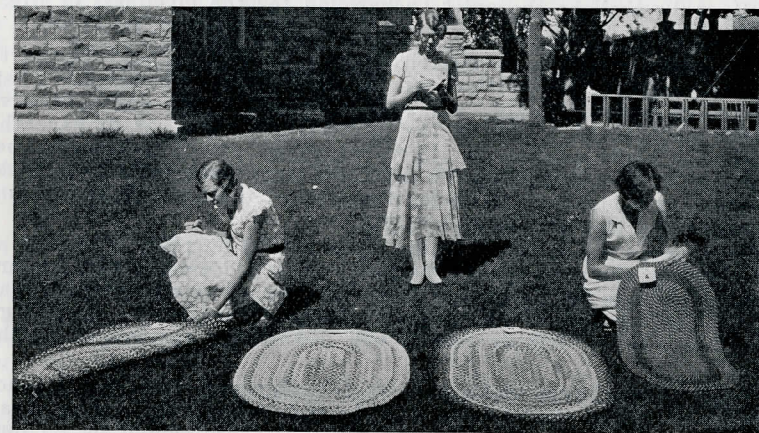


FIG. 2. Judging what is made by club members is a part of every club's activity



Simplicity is an important guide in planning a room. A simple room does not mean a bare room, but one with a few well chosen articles, harmonious in color and design. Contrast this with a room bulging with pictures, pillows, and other accessories against a background of flowered wallpaper, figured curtains, and patterned rugs.

### BACKGROUNDS FOR ROOMS

The backgrounds of a room are the walls, ceiling and floor, including the rug. All rooms seem to be cool in color because they are in shadow. Therefore it is best to use warm colors for the walls and ceiling, since these colors will bring cheer and the effect of sunshine.

Because dull warm color makes an excellent background, sand color or some variation of sand color may be used in most rooms. In a south room which receives much sunshine, the soft grayish tan may verge towards green, which is a cool color. This would be called, then a dull yellow-green. In a north room where sunshine is lacking, the soft grayish tan may verge towards yellow-orange or red-orange, often called ivory, and bring an effect of sunshine to the room. Remember always to keep a background color grayed, as only grayed colors stay back behind furniture and pictures as they should.

The best color harmony for these background surfaces is a related harmony, (For example see page 11).

Ceiling—a very light yellow-orange (light ivory).

Walls—slightly darker dull yellow-orange (tan).

Floor—darker orange (dark oak).

Rugs—browns and greens as predominating colors.

Can you tell why a light color is used for ceiling, a slightly darker color for the walls, and a dark color for the floors of a room? Think of the colors of the out-of-doors, the light color of the sky, the darker horizon and the dark earth. Nature teaches many lessons in color if we will learn from her. This rule generally is followed in rooms.

### PATTERN FOR WALLS

"Its walls shall be the quiet background for the loveliness of life."  
William W. Price.

Shall we have plain or figured walls? There are many things to consider before this question can be satisfactorily answered. First, it must be decided whether one wishes to use pictures and decorative objects and fabrics to supply the interest in a room, or to have the walls supply the interest by decorated paper. A room becomes bewildering if too much pattern is used, and since walls must form backgrounds for people as well as for furnishings, the walls should be unobtrusive and they should appear flat.

"If pictures are to be used, the walls should be plain or nearly so in order that the pictures may be seen. If it is decided that there are to be no pictures and no pattern in the drapery materials, the walls may supply the decoration. Even under these circumstances the design should not be so striking that it will disturb the restfulness of the room.

"Plain rugs always make a perfect background, but if a surface pattern is desired the design should be conventionalized, not naturalistic; the surface should be evenly covered; there should be no outstanding spots or medallions; and the colors and lights and darks should show very little contrast.

"The plan of plain walls and floor is much more apt to be successful than the one in which patterns are used in walls and rugs, because there is an opportunity to make more individual choices in the smaller things."—Goldstein, *Art in Everyday Life*.

### WALL COVERINGS

If the wall of a room has never been decorated, paint may be used. It is easily applied and comes in a variety of good colors. Wallpaper is a finish that has the advantage of offering beautiful texture, fine color and design. Select it to make a background for people, furniture, and pictures if desired.

In selecting a figured paper choose one in which the design seems to cover the entire surface and does not stand out in spots. Small figures belong in small rooms and large designs tend to make a room appear smaller and may be used in large rooms.

Since borders carry the eye toward the ceiling and away from the centers of interest in the room, they should not be wide, elaborate, strong in color or too dark. Where a picture molding is used, no border is needed.

"Oh, in the life of every girl  
When youth is at its Maytime,  
When studies close and sports are o'er  
There always should be playtime."

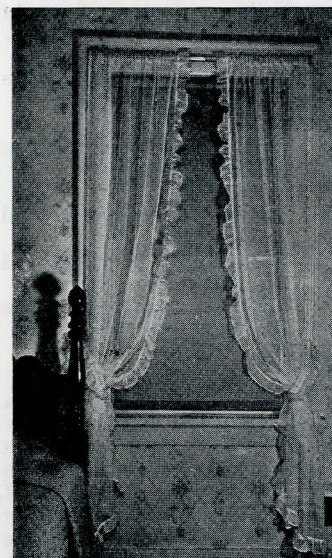


FIG. 3. Plain curtains used with figured wallpaper, Lancaster county.

### THE COLOR CIRCLE

Color is one of the keys with which a girl may open the door of charm in her room. Color may give a room a drab and dreary effect, or it may make it bright and gay. How may colors be combined? Where may bright colors be used in a room? What colors give a room a cheerful effect? These and other questions may be answered in a study of color.

The color circle is a device for studying color. The one shown here is composed of twelve colors, arranged in order about a circle. It is from this circle that color harmonies may be planned.

### COLOR TERMS

**Hue** is the name of a color. Example: red, yellow, violet.

**Value** refers to the lightness or darkness of a color. Example: light blue, dark blue; light yellow, dark yellow. A light value may be called a **tint** and a dark value a **shade** of a color. Tints or light values range from the pure color to white. Shade or dark values range from the pure color to black.

**Intensity** refers to the brightness or dullness of a color. Example: bright blue, dull blue; bright orange, dull orange (brown). There



are many degrees of intensity ranging from the full intensity of the color to neutral gray. Dullness or grayness may be produced by adding the complement to a color.

Primary Colors	Secondary Colors	Intermediate Colors
Yellow	Green— 1 part yellow and 1 part blue.	Yellow-green — 2 parts yellow and 1 part blue.
Blue	Violet— 1 part blue and 1 part red.	Blue-green—2 parts blue and 1 part yellow.
Red	Orange— 1 part red and 1 part yellow.	Blue-violet—2 parts blue and 1 part red.
		Red-violet—2 parts red and 1 part blue.
		Red-orange—2 parts red and 1 part yellow.
		Yellow-orange — 2 parts yellow and 1 part red.

### WARM AND COOL COLORS

On the color circle, the yellows, reds, and oranges are called **warm colors**. This name is given to them because they are the colors of sunlight and fire. The blues, greens, and violets are known as **cool colors** because they are the colors of shadows, lakes and ice. A north room which does not receive sunshine may be made more cheerful if warm sunshiny colors are used in it with accents of cool color. On the other hand, a south room receiving much sunshine may seem more restful if cool colors are used in it with accents of warm color.

### COLOR HARMONIES

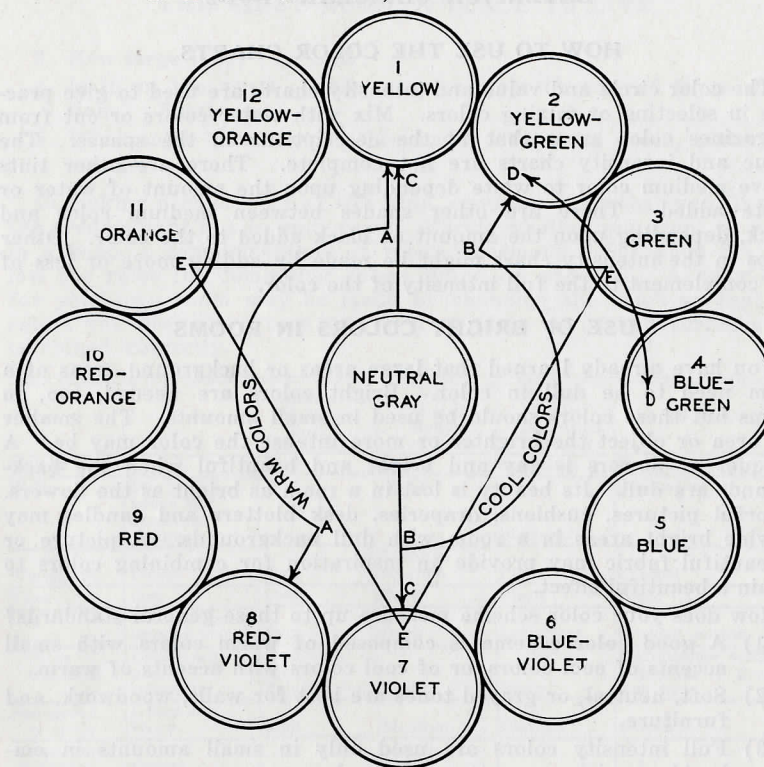
Harmony of colors in a room is obtained by using two or more colors, together in a pleasing way. There are three guides for combining colors which a 4-H girl may use in her bedroom.

1. **Related.** The line marked "D" on the color circle indicates a "related" color harmony, or a group of colors in which there is one color throughout. They harmonize because of their likeness. For example, (1) the orange family of yellow-orange, orange, and red-orange; (2) the blue family of blue-green, blue, and blue-violet; (3) the yellow family of yellow-green, yellow, and yellow-orange.

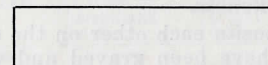
2. **Complementary.** The line marked "C" on the color circle indicates a "complementary" color harmony. Any two colors opposite each other on the color circle are complements and may be combined to form a color harmony. For example, yellow and violet, red and green, blue-green and red-orange, orange and blue.

Complements harmonize only when they have been grayed, and when one color is used in larger amounts than the other. Have both colors dull or use one color dull with accents of bright color.

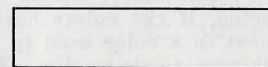
3. **Triad.** The triangle on the color wheel indicates a "triad" color harmony. If this triangle could turn, any three colors the points would touch would form a triad. For example, (1) red, yellow, blue; (2) orange, green, and violet. In using a triad, select one color to use in the largest amount. This color must be grayed. Use the other two colors in smaller amounts.



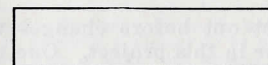
#### VALUE



1. TINT OR LIGHT COLOR  
PLUS WHITE OR WATER

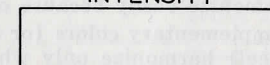


2. MEDIUM COLOR

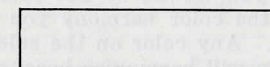


3. SHADE OR DARK COLOR  
COLOR PLUS BLACK

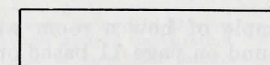
#### INTENSITY



1. FULL INTENSITY OR  
PURE COLOR



2. HALF INTENSITY  
COLOR PLUS COMPLEMENT



3. NEUTRAL GRAY  
RED PLUS BLUE PLUS  
YELLOW

AA—Warm colors  
BB—Cool colors

CC—Complementary color  
DD—Related harmony  
EEE—Triad harmony



### HOW TO USE THE COLOR CHARTS

The color circle and value and intensity charts are used to give practice in selecting or mixing colors. Mix with water colors or cut from magazines color areas that fit the descriptions in the spaces. The value and intensity charts are not complete. There are other tints above medium color to white depending upon the amount of water or white added. There are other shades between medium color and black, depending upon the amount of black added to the color. Other steps in the intensity chart might be made by adding more or less of the complement to the full intensity of the color.

### USE OF BRIGHT COLORS IN ROOMS

You have already learned that large areas or background areas of a room need to be dull in color. Bright colors are needed, too, in rooms but these colors should be used in small amounts. The smaller the area or object the brighter or more intense the color may be. A bouquet of flowers is gay and bright and beautiful when the backgrounds are dull. Its beauty is lost in a room as bright as the flowers. Colorful pictures, cushions, draperies, desk blotters and candles may provide bright areas in a room with dull backgrounds. A picture or a beautiful fabric may provide an inspiration for combining colors to obtain a beautiful effect.

How does your color scheme measure up to these general standards?

- (1) A good color scheme is composed of warm colors with small accents of cool colors, or of cool colors with accents of warm.
- (2) Soft, neutral, or grayed tones are best for walls, woodwork, and furniture.
- (3) Full intensity colors are used only in small amounts in embroidery, pictures, pottery, or books.
- (4) Related colors (or those near each other on the color wheel) harmonize easily because of their likeness.
- (5) Complementary colors (or those opposite each other on the color wheel) harmonize only when they have been grayed and when one is used in larger amounts than the other. Always use less of the more intense colors. The color harmony itself serves only as a guide for obtaining a charming effect.
- (6) In your room, do not hesitate to use other colors beside those in the color harmony you have selected, if the colors harmonize. Any color on the color circle next to a color used in your plan will harmonize because of its likeness to that color. Black and white may be used in moderate amounts to give contrast, and brass, copper, and pewter give interest in arrangements.

### SUGGESTIVE COLOR CHART FOR A ROOM

An example of how a room was thought out before changes were made is found on page 11 based on the color in this project. One must know five things about the room before making a chart of this sort.

1. What room is it? **Girl's bedroom.**
2. How many windows has it? **Two.**

3. How large is it? **12' x 14'.**
4. Is it on the north, south, east or west or two of these directions? **South-east.**
5. What color harmony is to be used? **Triad of green, violet and orange.**

In making a color plan of this kind, choose a color that you like for the predominant hue in your room. Decide whether you want to use it in a triad, a complementary or related harmony. See page 8. Follow the rules for combining colors found on page 10. A color plan for your own room may be made by changing the chart so that the colors you desire are used and so that plain or figured surfaces are combined correctly.

	Color	Intensity Bright or Dull	Value Light, Medium or Dark	Design Plain, Indistinct or Distinct	Materials
Ceiling	Cream	Dull	Light	Indistinct	Wallpaper
Walls	Ivory with green and peach in design	Dull	Light	Distinct *	Wallpaper
Woodwork	Ivory	Dull	Light or medium	Plain	Enamel
Floor	Oak	Dull	Dark	Plain	Wood
Rug	Brown, green, orange, black	Dull	Dark	Indistinct	Braided cotton
Glass Curtains	Cream with green trimming	Dull with medium bright trim	Light	Plain	Marquisette with trimming of green bias tape
Bedspread or Quilt	Green and ivory	Dull	Medium	Distinct	Cotton
ACCESSORIES *Picture	Cream and green	Dull	Medium	Distinct	* "Miss Simplicity"
Dresser Scarf	Cream, green and violet	Dull with bright trim	Light	Plain	Cream linen with green, violet, and orange cross-stitch border
Table Scarf	Tan	Dull	Medium	Plain	Osnaberg with colored fringed edge
Lamp base	Clear glass	Dull	Light	Plain	Glass
Lamp- shade	Peach with green and violet cord	Medium bright	Light	Indistinct	Wallpaper
Bookends	Brown	Dull	Dark	Plain	Wood
Pottery	Blue green	Medium	Dark	Plain	
Powder Box	Blue green	Shiny	Medium	Plain	Painted wood
Candle- stick	Brass	Dull	Medium	Plain	Brass
Candle	Violet	Bright	Medium	Plain	Wax
Pin Tray	Green	Medium	Medium	Plain	Glass

\* NOTE: Because a distinctly patterned wall paper is used in this room, care must be used in selecting a picture to be placed against the figured background. A silhouette, a picture with a large mat around it, or one with a very dark background and frame such as is found in "Miss Simplicity" may be used.



## Pillows For A Bedroom

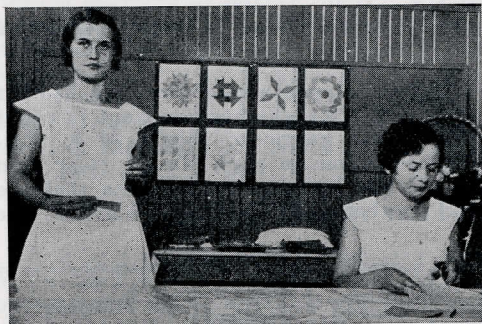


FIG. 4. Two Douglas county club girls demonstrate "Patchwork Pillows"

You need not use the patterns given here if you have one of your own that is better suited to your room.

Patchwork pillows and quilted pillows are more attractive and more useful than elaborately trimmed organdy pillows or grotesque animal forms, which do not seem to be made to place under your head when you are resting. Pieces from the scrap bag may be used for patchwork.



FIG. 5. Another step in the demonstration on patchwork pillows

The **Wedding Ring** pattern will be found in Fig. 6. Printed and plain material make a good combination for this pattern. The ruffle around this pillow is made of strips  $2\frac{1}{2}$  inches wide. This ruffle forms an enclosing frame for the quilt block and improves the general appearance of the pillow.

**Colors to Use.** A rule to remember in choosing colors for your pillow is "Select close values". By close values is meant colors that do not give a strong contrast. Such combinations as soft rose and cream, medium light blue and tan, lavender and unbleached muslin, and a print with a white background and white seem to keep the design from standing out in spots.

**Size of Pillows.** A pillow for a girl's room should be dainty and, therefore, cannot be too large. This size will depend somewhat on the place where it is to be used. Twelve to sixteen inches is the size usually found in pillows for a girl's room.

Color is needed in a bedroom and a pillow will bring a bit of color as well as comfort to a chair or a window seat. Old fashioned quilt blocks make attractive pillows and are inexpensive. Perhaps you are fortunate enough to have a quilt which your mother or your grandmother made. If so, you may use it for a spread upon your bed and a pillow of the same pattern for your chair.

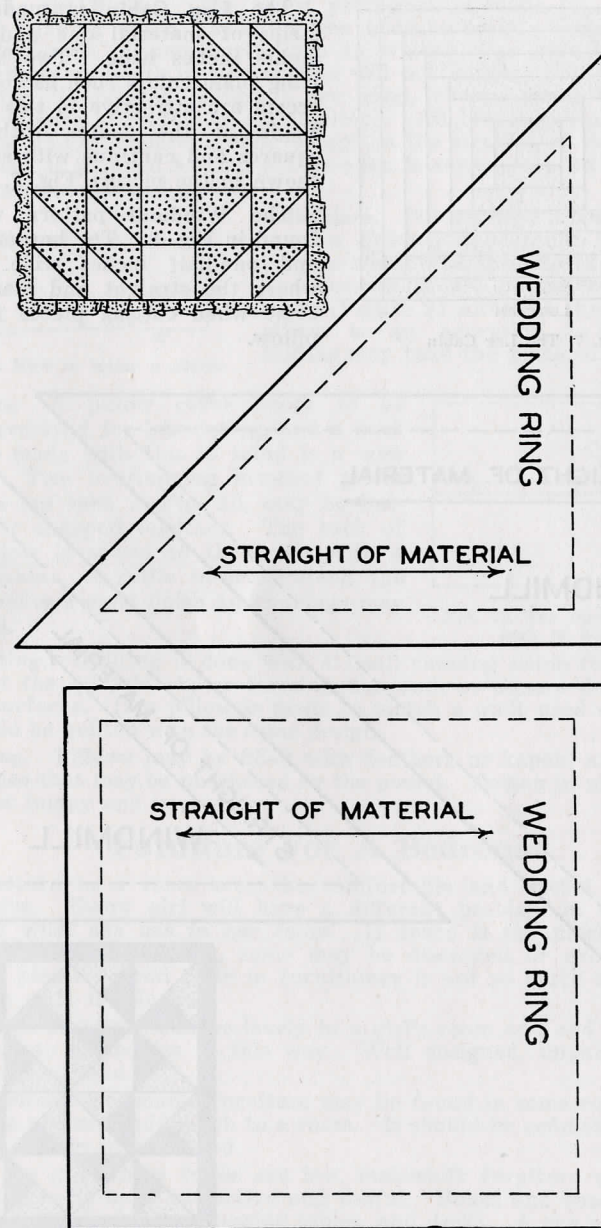


FIG. 6. The Wedding Ring pattern



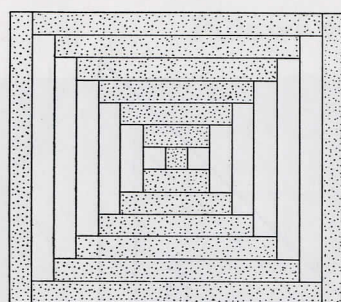


FIG. 7. The Log Cabin

The **Log Cabin** is made from strips of material one and three-eighths inches wide. Two harmonizing plain colors such as coral and cream are attractive in this design. Begin at the center with three squares and continue with strips as shown in the picture Fig. 7.

The **Windmill** pattern will be found in Fig. 8. The border is one and one-half inches wide. Note where the straight and bias edges come when cutting pieces for this pillow.

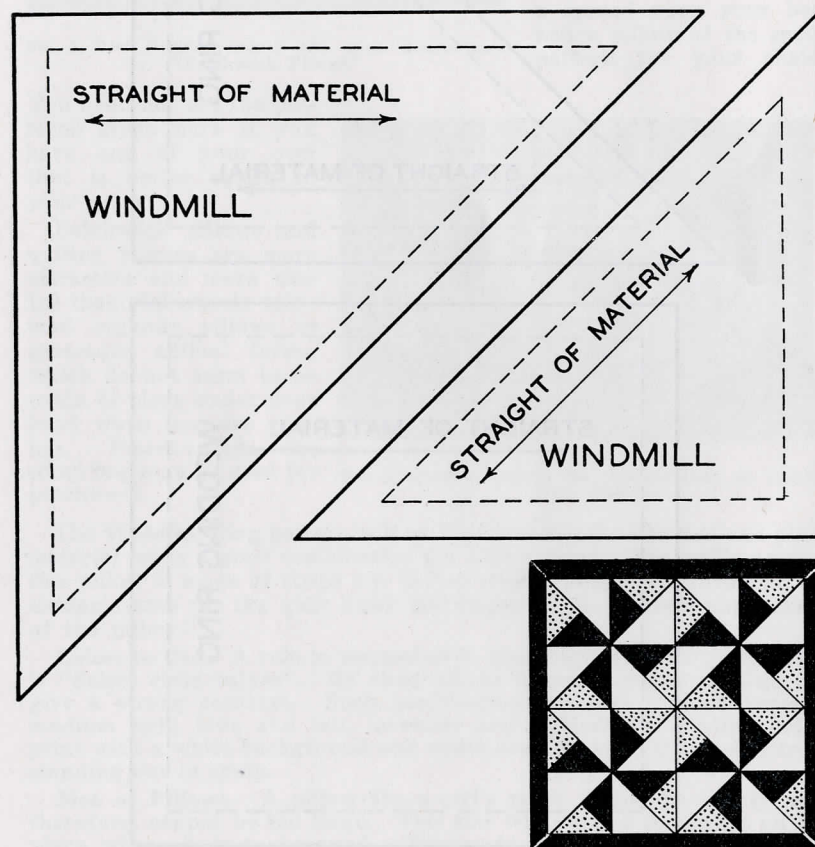


FIG. 8. The Windmill

**Making the Blocks.** The nicest patchwork is made by hand, with a small running stitch, fastening the ends securely. Seams may be three-sixteenths or one-fourth inch in width. Use care to take all seams the same width or your pieces will not match. Join all corners carefully. If printed materials are used, choose small designs, as they are more attractive in small pieces. All bias edges should be a true bias and all squares should be cut on the straight of the material. If a block is planned so that a bias edge is sewed to a straight edge, it will not stretch and pucker.

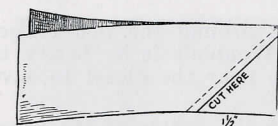


FIG. 9. How to miter a corner

**Borders.** Pillows need a border to give them a finished appearance. This may vary in width with the size of the blocks. The corners should be mitered in most cases (Figure 9) although the Log Cabin pillow is an exception to this rule. Ruffles may take the place of borders.

**Backs.** A pillow cover needs to be easily removed for laundering, and a back that is made with this in mind is a wise choice. Two overlapping hemmed pieces such as are seen in Fig. 10, may be buttoned or snapped together. The back of the pillow is sewed to the front with a plain seam. A ruffle inserted along the seam makes a good finish and boxings may be used.

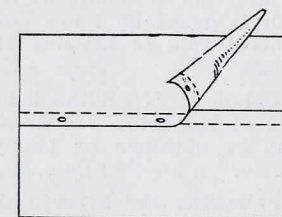


FIG. 10. The opening in the back of a pillow

**Quilting.** Quilting is done with a small running stitch following the lines of the quilt block, or forming diamond, or square designs upon plain surfaces. If a pillow is made to match a quilt used on the bed, it should be quilted with the same design.

**Filling.** Pillows may be filled with feathers or kapok, a cotton-like substance that may be purchased by the pound. Cotton in pillows often becomes lumpy and uneven.

## Furniture For A Bedroom

Furniture in a room must be comfortable and useful as well as attractive. Every girl will have a different problem in making the best of what she has in her room. If there is too much furniture for the size of the room, some may be discarded or exchanged for smaller pieces. Good taste in furnishings is not so much a matter of expense as it is selection.

Painted furniture can be lovely in a girl's room and odd pieces may be made to harmonize in this way. Well designed, unpainted pieces may be purchased.

Old walnut and maple furniture may be found in some rooms, attics, or barns and may add much to a room. It should be refinished to bring out the beauty of the wood.

For the girl whose funds are low, makeshift furniture will help to make her room more attractive and useful. Boxes and boards may be made into book shelves, dressing tables, and desks. A can of paint and skirts of print will dress up pieces of this kind to make them fit into the room. Figs. 44 and 47.



### ARRANGEMENT OF FURNITURE

What are the things a club girl must consider in arranging the furniture in her bedroom?

**Comfort and Health.** In a girl's bedroom, the bed should be placed out of a draught but near a window so that she may receive plenty of fresh air when sleeping. The dresser should be placed beside a window so that the light falls upon her, not on the mirror. A well lighted study table and a comfortable chair placed in proper light for reading or sewing are important.

**Convenience.** Did you ever have to walk around the bed to get from your dresser to your clothes closet? Wouldn't it be better to arrange your furniture so that the dresser is near the closet to save steps and time while dressing?

In many rooms the furniture is placed near the center of the room or in front of doors so that it is difficult to move about the room. This is generally more true of living rooms than bedrooms, but the general rule of **keeping the paths clear** is followed in all arrangements.

**Balance.** If all the heavy pieces of furniture were placed on one side of the room, the arrangement would appear one-sided. Balance may be obtained by placing the bed on one side of the room, the dresser on another side, and a table and chair on still another.

**Following the Structural Lines of the Room.** By structural lines, we mean those lines which form the shape of the room. Most rooms are rectangular. To make a room appear orderly, the large pieces of furniture should be placed to follow the lines of the room, or in other words, parallel to the walls. A bed or a dresser placed diagonally across a corner contradicts the lines of the corner, destroys the beauty of the oblong of the room, and takes more space than necessary.

Chairs are an exception to this rule as they are easily moved and may be placed at angles comfortable for reading or for conversation.

Picture wires, if they show at all, should conform to the perpendicular lines of the walls by using two parallel wires fastened to the picture molding. Only very large pictures and mirrors need to be hung this way, however.

### CURTAINS AND DRAPERIES

The bed and the curtains are the largest furnishings in a bedroom. Following the rule for use of color, these articles should not be bright, although bright trimmings or touches of color may be found in the design of both bedspreads and curtains.

It pays to buy curtains of good quality. This does not necessarily mean expensive ones as there are many materials of good quality that do not cost much. Simple tailored or ruffled curtains are suitable in most bedrooms. Some girls prefer draperies of such materials as cretonne or chintz and, if these are used, it is economy to buy sunfast materials. More about the selection and making of curtains will be found on page 19.

### DECORATIVE OBJECTS

The decorative objects in a room include dresser scarfs, pottery, books, lamps, candles, pictures, and the like. It is with these articles that a girl may express her individuality. A person entering a room

should be conscious first of the decorative objects; second, of the furniture; third, of the walls; and fourth and last, of the floor. There will be one chief center of interest in the room such as the study table, the dresser or a cozy window seat with its pillows, its books, and a view of the out-of-doors. These will vary according to circumstances, but the chief center of interest should stand out distinctly; then the other and less important groups can be arranged to balance the room.



Fig. 11. A state champion demonstration team at work

Furniture and decorative objects must be grouped into **units** or centers so that the interest will not be scattered. A table or desk with a picture placed over it on the level of the eye or below, and with books, pens, and a lamp or bowl of flowers; a dressing table with gay skirts of cotton print; a low trunk or chest placed in a dormer window, covered with plain monks cloth, and made comfortable with bright pillows of old fashioned patchwork will make attractive unit arrangements for a room.

### GUIDES FOR IMPROVING A ROOM

In the room shown in Fig. 12, several of the rules of good arrangement have been violated. Note that (1) the furniture and rugs do not follow the structural lines of the room, (2) the dresser is in a dark corner and is across the room from the closet, and (3) the bed is too close to the wall to be easily made and would be in a draught in cold weather.

The room shown in the drawing in Fig. 13 is the same as the one given in Fig. 12. The furniture has been rearranged to follow the lines of the room, to give balance and to make the room more convenient for dressing and for good light. Note that the bed can be made without being moved.



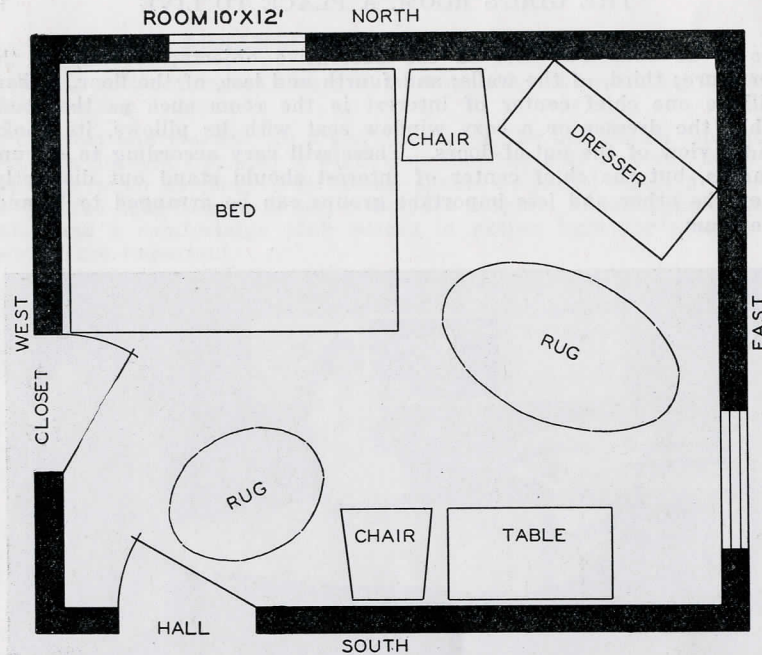


FIG. 12. Good arrangement has been violated in this room

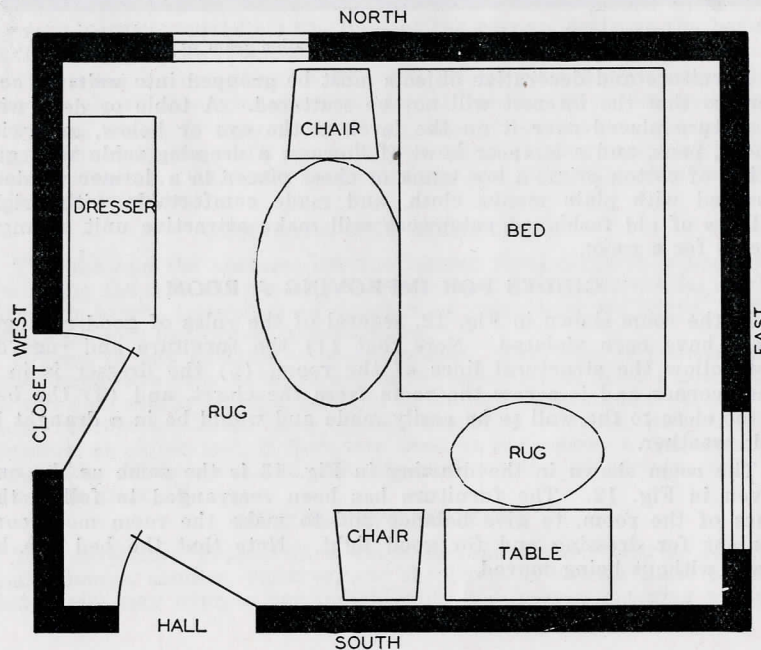


FIG. 13. A rearrangement of the room shown in Fig. 12

## Curtains

Windows are the eyes of the home because they bring light to the people within. They have also been called messengers of cheer because they bring in beautiful out-of-doors scenes to enjoy as well as healthful fresh air and sunshine. So we may say that the purpose of our windows is to admit light, air and sunshine, and give us a view of the outdoors.

The following terms are used when speaking of different kinds and parts of window coverings.

Shades—may be rolled up or down over the glass to exclude light and insure privacy.

Glass curtains—cover all or part of the glass and are usually made of sheer material.

Draperies—form a part of the side of the window and are made of heavier material.

Valance—that part of the window drapery which is placed across the top of the window.

Heading—gives finish to the top of curtain and softens the edge.

Casing—covers and holds the rod.

Tie backs—keep curtains from blowing out in the room and from brushing the screen.

### PURPOSE OF WINDOW COVERINGS

To secure privacy.

To soften light.

To soften the severe lines of dark walls against light windows.

To lend decorative beauty and charm.

Window coverings consist of shades, curtains and drapes. All windows do not require all three of these. Some need only one and any one of these coverings may be used alone in certain cases. Shades give privacy and may in some cases add decoration. Glass curtains, or those used nearest the glass, soften the light entering the room, give some privacy and serve as a protection to the drapes. If drapes are made to draw clear across the window, shades are not needed. Decorative drapes are used to help modify proportions and to unify the color scheme. Rooms with simple furniture and furnishings do not need both drapes and curtains. In fact, the window looks overdone if both are used in such rooms. As a rule, bedrooms do not need drapes, so in this problem, we will confine the discussion largely to glass curtains used without drapes.

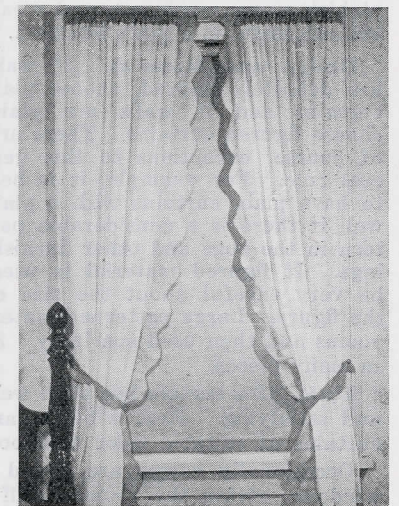


FIG. 14. A well designed pair of curtains of cream marquisette trimmed with green voile, made by a Colfax County club girl



### SELECTION OF CURTAINS

In selecting curtains, consider the room and all of its furnishings. Curtains dress up a room which without them seems bare and uninviting. Let us be careful not to dress them up so much that they stand out in too great a contrast to the walls and room furnishings. The problem for each club girl in this project is to find out what kind of curtains are best suited to her room. To do this it is necessary to consider design and color of the walls and room furnishings.

**Color.** A curtain helps to soften light. Color used in window coverings should improve the lighting and should harmonize with the color of walls and other furnishings. White curtains look best where the walls or woodwork are white. In general, cream color is better than white, because it has a tendency to soften the light and blends more easily with the colors of the walls and furniture. Blue greens and blues must be used cautiously in glass curtains, because the transmitted light may be unpleasant. In moderate climates, warm colors such as soft orange, pale yellow, pinkish cream, ecru, tan, and cream are successful in a girl's bedroom.

**Design and Material.** If walls are definitely figured, choose plain curtains and if walls are plain, choose figured curtains. There are, of course, exceptions to this general rule. For example, it is best to have plain curtains with a plain wall if there is a considerable pattern in the rugs and other furnishings. If figured material is used, be very careful about the size of the figure. Large patterned material should be selected only for large rooms and then used sparingly. Small patterned material can be used in many places.

**Line.** If a curtain has been well planned the effect will be beautiful and satisfying. Most windows are of average proportion and simple curtains of suitable color will look best.

Occasionally rooms are found with high ceilings and tall narrow windows, giving the room a stiff appearance. By emphasizing horizontal lines, the height of tall windows may be apparently reduced. This is done in several ways: (1) By using a valance, (2) by using tiebacks to break the long vertical lines of curtains, (3) by using

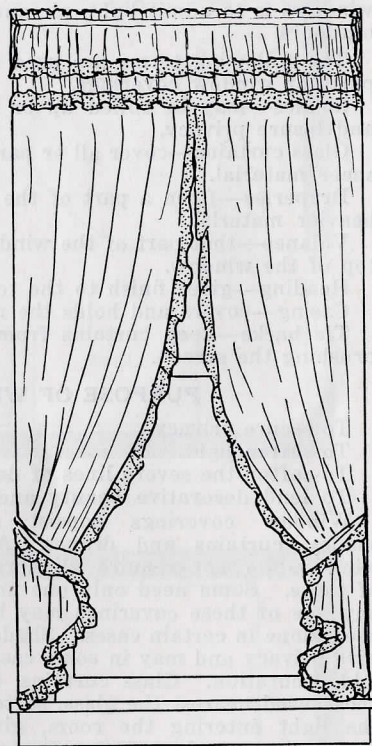


FIG. 15. Curtains planned to emphasize horizontal lines on tall narrow windows

materials with horizontal lines or bands in the design, and (4) by placing the curtain fixtures in the extreme outer edge of the casing so it is entirely covered at top and sides. Fig. 15. The curtains on tall windows should hang to the sill. If tie backs are used they should be made to hang to the sill when looped up.

Square or nearly square windows furnish quite a different problem. Valances and tiebacks are not needed but may be used on short windows. Fig. 16. If a valance is used on a group of windows or broad windows, it should be narrow. Fig. 16. Material with a vertical line or stripe is good. Curtains on short windows are hung inside the casing and may extend to the bottom of the apron. Fig. 16. A group of these windows should be treated as one, emphasizing the vertical lines. Fig. 18. Plain curtains the same color as the walls seem to become a part of the walls and therefore make the room appear larger.

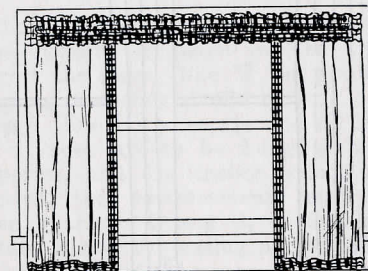


FIG. 16. Curtains planned for a square window

### HANGING CURTAINS

The lower edge of curtains should be hung in a line with some structural feature of the wall. **Glass curtains** extend to the sill when used with drapes. When used alone they may extend to the bottom of the apron. **Tie back** curtains may extend to the sill, to the bottom of the apron, or almost to the baseboard. **Drapes** extend to the bottom of the apron or to within one-half inch of the floor, never to the baseboard.

Glass curtains, when used alone, may be hung inside the casing or they may cover the casing. This latter method is particularly useful if the woodwork is unsightly. Styles in curtains vary and it is up to each girl to select the curtains which give the best general effect in her room.

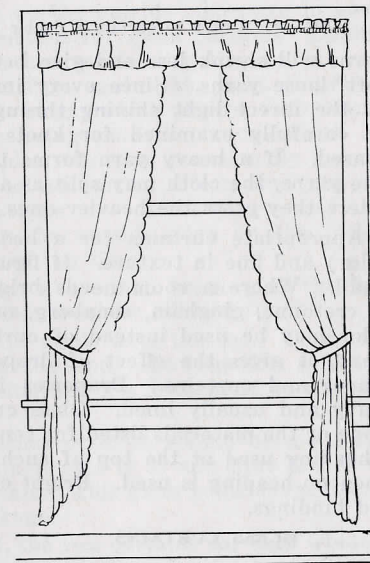


FIG. 17. Curtains planned to emphasize vertical lines on a short wide window

### MATERIALS FOR CURTAINS

When selecting curtain materials we need to think of adjoining rooms and the appearance of the house as a whole. Windows of adjoining rooms look more attractive from the outside if they are alike or similar. We may have an interesting variety in the furnishings



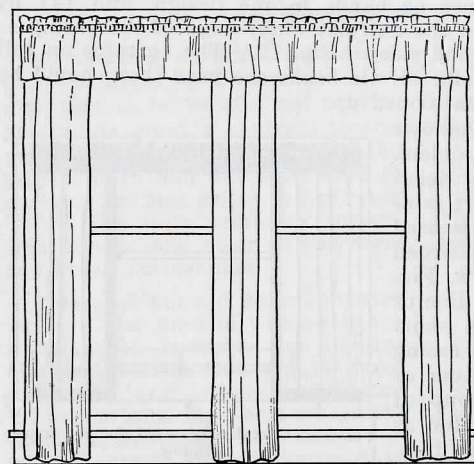


FIG. 18. A way to curtain a double window

yarns will shrink less and give better service than fabrics made from soft, loose yarns. Since every imperfection in weave is brought out by the direct light shining through the curtain, the material should be carefully examined for knots and weaknesses before it is purchased. If a heavy yarn forms the design in the fabric made from fine yarns, the cloth may split as a result of the cutting of these yarns where they cross the heavier ones.

Appropriate curtains for a bedroom are light in value (dainty in color) and fine in texture. If figured material is used, the figures are small. Where a room needs brightening up with color, semi-drapes of cretonne, gingham, osnaberg, or unbleached muslin decorated with color may be used instead of curtains. When such material is used alone, it gives the effect of drapes and serves the purpose of both drapes and curtains. Draperies in the full sense of the word are heavy and usually lined. Glass curtain material can always be used alone or the materials listed for semi-drapes may be used alone. Usually a heading used at the top of such curtains gives a softer effect than when no heading is used. Bright color may be used in pipings, facings and bindings.

## GLASS CURTAINS

1. Voile.
2. Marquisette.
3. Net.
4. Scrim.
5. Unbleached muslin.
6. Dotted swiss
7. Mill ends.
8. Batiste.

## SEMI-DRAPES

1. Unbleached muslin.
2. Gingham.
3. Linen and cotton crash.
4. Cotton crepe.
5. Mill ends.
6. Cretonne.
7. Chintz.
8. Cotton dress prints.

from room to room and at the same time keep a harmonious effect throughout the house. Too many and too heavy window coverings defeat the purpose of the windows. We need plenty of fresh air and sunshine in our rooms. Curtains for a girl's room should be dainty, simple, durable, and easily laundered. They need not be expensive, but should be of good quality material that will not fade and that will last for several years.

All thin materials are likely to shrink in washing. Cloth woven evenly from tightly twisted

## METHODS OF MAKING CURTAINS

## CALCULATING MATERIAL NEEDED

Use a yardstick or ruler for taking measurements. Write them down so that no mistake will be made in calculating the amount of material needed.

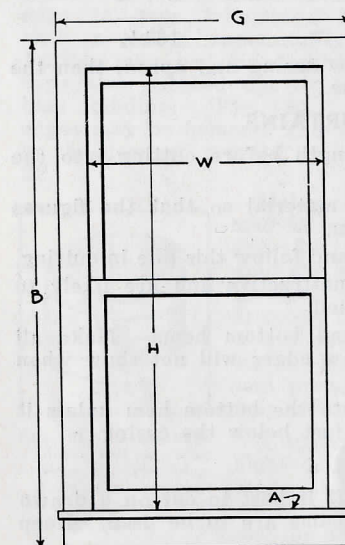


FIG. 19. How to measure for curtains

The measurement for the width of glass curtains is taken on the trim nearest the glass (line W on window diagram) and they should be just long enough (line H) to escape the sill line A. If they are to be hung without draperies, and the casing is not attractive, the measurements may be taken on Lines G and B, so that the curtain covers the casing and extends to the bottom of the apron. Fig. 19.

**Hems** 1½ to 2 inches wide on the inside and lower edges and ¼ inch wide on the outside edges are in good proportion for glass curtains. Double hems are most attractive as no raw edges show against the light. Handkerchief hems, which derive their name from being made an equal width on all sides, are used occasionally to add to the decorative effect, and are an advantage in distributing wear by using the outside edge on the inside part of the time.

When glass curtains are used alone, a one-inch **heading** at the top makes a neat appearance and two inches must be allowed for it.

**Casings** should be wide enough to fit easily over the rod. To determine this, pin the material around the rod, allowing for a seam. Usually ¾ inch is sufficient for a casing and 1½ inch must be allowed for it.

An additional allowance of two inches or more should be made for **shrinkage** on cotton fabrics. A common rule is to add nine inches to the desired length of the finished curtain. This gives sufficient material for hems, headings, casing and shrinkage.

When soft sheer materials are used, the **two curtains for each window** should be twice the width of the window to allow for fullness. When heavy materials are used, one and one-half times the width is enough. Skimp curtains are unattractive.

For example, the material for the window in Fig. 19 is calculated as follows:

	Inches
Window height (line H).....	72
Window height (line W).....	31



For 100 per cent fullness:

Two lengths 36-inch wide material.....	144
Double hem on bottom 1½ inches (3 in. each).....	6
Heading 1 inch (2 inches each curtain).....	4
Casing each ¾ inch deep with ¼ inch turn.....	3½
Shrinkage, 2 or more inches.....	4

(Approximately 4½ yards)..... 161½

If the curtains are to cover the window casing and apron, then the length should be increased to include these.

### MAKING GLASS CURTAINS

1. **Measure and check** each curtain length before cutting into the material.
2. If the material is figured, cut the material so that the figures match in all pairs of curtains in the room.
3. If the weave permits, draw a thread and follow this line in cutting.
4. **Trim off all selvages** as they are unattractive and are likely to draw up into puckers when sewed or washed.
5. Put in side hems first, then top and bottom hems. Make all turnings the width of the hem so that raw edges will not show when the light shines through.
6. Turn the allowance for shrinkage into the bottom hem unless it looks too bulky; or take it up as a tuck just below the casing.

### RUFFLES

Ruffles are 2½ to 4 inches in width. It is best to cut on a drawn thread line, especially if tiny hems and seams are to be used. Keep edges true for hemming.

For scant ruffles use 1½ yards of material for each yard of finished ruffle. For very full ruffles use 2 yards of fabric for each yard of finished ruffle. Scant ruffles are used on stiff material and more fullness is added as desired for soft materials.

**To join strips** of material use tiny French seams. Remove all selvages first. Always press seams toward you as the material is put into the hemmer. For heavy fabrics, make a plain seam, press it open and clip the seam edges away diagonally from the hem to make it slip easily through the hemmer. Roll the ruffles so that they draw easily from your lap as you hem and ruffle it.

**Hemming.** Use the foot hemmer for making a tiny hem on a ruffle. Stitch slowly in passing a seam.

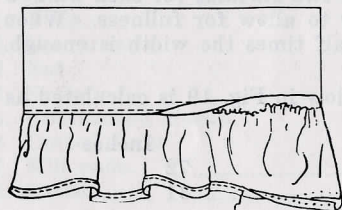


FIG. 20. A felled seam finish with edge ruffle bound with bias

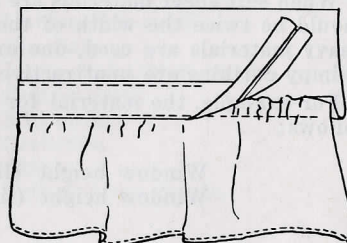


FIG. 21. A ruffle attached with bias

**Ruffling.** The ruffler is used for gathering the ruffle. It may be sewed to the curtain at the same time by placing the curtain under the attachment. Gather a scant one-fourth inch from the edge to save trimming. Finish with a felled seam. Fig. 20. Ruffles may be joined with bias tape also stitched flat or with a bias binding. Fig. 21. Both edges may be hemmed and joined to the hemmed curtain as in Fig. 22.

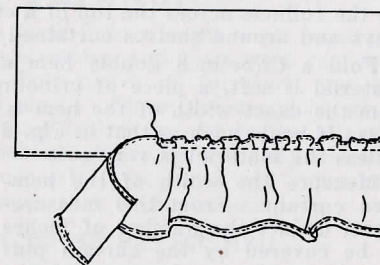


FIG. 22. A hemmed edge finish

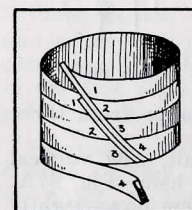


FIG. 23. Continuous bias. Cut a wide piece of true bias. Join the straight edges as shown and cut on lines

**Making Bias Tape.** Long strips for bias binding may be cut by using the continuous bias shown in Fig. 23. After cutting the strips, fold the raw edges to the center for an inch at the end, lay the folded strip on the ironing board and place a pin over it for the width of the strip. Draw the bias under the pin and press in the folds made in this way. Fig. 24.

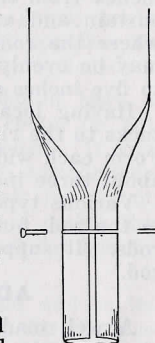


FIG. 24. Folding bias

Curtains may be faced along the sides and the bottom with a colored material or with the material of which the curtain is made. Scallops may be used if desired. Fig. 14. The corners of all fitted facings should be mitered.

**Valances.** The lower edge of a valance may be finished to correspond to the edges of the curtain. The finished valance should be about one-sixth of the length of the finished curtain or about ten inches on an average window. From one-half to two-thirds the width of the window should be allowed for fullness of the valance, depending upon the weight of the material.

**Tie Backs.** Several suggestions for tie backs are given in Fig. 25. Some are shaped, some are finished like the edges of curtains and others are plain.

Tie backs when used, should be long enough so that the line of the curtain will in general follow the line of the window. Tie backs should be placed low enough so that the proportion will be good. Twelve inches from the sill is about right for the average window.

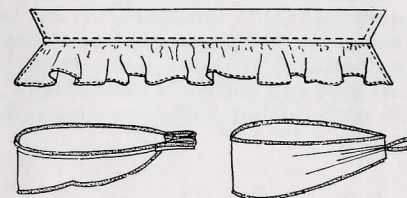


FIG. 25. Tie backs for curtains

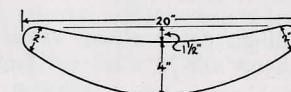


FIG. 26. A diagram for drafting shaped tie-backs



**French Plaits.** French plaits are used on heavier materials to take up the fullness across the top of a curtain and for curtains across doorways and around shelves curtained for closet space.

Fold a three-inch double hem at the top of the curtain. If the material is soft, a piece of crinoline or heavy muslin folded into the hem the exact width of the hem is needed to give the necessary stiffness. If hooks such as that in Fig. 27C are used, no stiffening is needed unless the material is very soft.

Measure the width of the hemmed curtain. From this measurement, deduct the number of inches to be covered by the curtain plus two inches for each curve of the rod. The remainder should be equally divided into plaits. One group must be placed  $1\frac{1}{2}$  to 2 inches from the inside edge of the curtain and another at each point where the rod curves. The others may be evenly spaced between these two, with the groups from three to five inches apart.

Having located the position and depth of each plait, sew vertical tucks to the right side in the heading the depth of the hem. Fig. 27A. Form each wide plait into three small ones and sew them down tightly about three inches from the top with matching thread. Fig. 27B.

Various types of rings and hooks may be used to attach the curtain to the rod, but the one shown in Fig. 27C is most practicable for flat rods. It supports the heading as well as fastens the curtains to the rod.

### ADJUSTING CURTAINS AT THE WINDOW

A well made curtain will look its best pressed and hung correctly at the window. Rods need to be firm and straight. Tailored curtains hang straight and conform to the rectangular lines of the window. Weighting the bottom with shot weight tape will help to keep them straight. It is better to have the curtains cover only a part of the window when they are narrow than to have them stretched across the window so that they look skimpy.

Tie back curtains of sheer material may be pushed together on the rod as the light comes through them and the general shape of the window is not distorted. Adjust the gathers evenly along the rod. Pull the curtain through the tiebacks until they hang in graceful looped curves along the center of the window. Stretch the outside edge straight with the woodwork.

Heavier curtains with tiebacks need to be pushed apart on the rod to make the lines of the curtains conform to the general lines of the window.

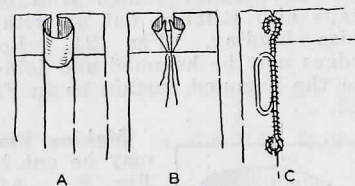


FIG. 27. Making French plaits

## Refinishing Furniture

In almost every girl's room there is at least one piece of furniture that would be more attractive if the scratches and scars were removed and the old finish brightened up. Fine pieces of furniture may be found stored in attics, cellars, and sheds. These are made of good wood, are well built, and simple enough in line to add to the attractiveness of any bedroom. Old rocking chairs, chests of drawers, straight chairs, and beds may be successfully repaired and refinished by a club member to improve the appearance of her room.

### SELECTION OF PIECES TO BE REFINISHED

There are a number of things to consider before deciding on the piece you are going to refinish.

**Construction.** Is it built so that it will be worth the time, money and effort that you will spend upon it? A chair may be wobbly because some of the rounds need gluing or because it is so poorly made in the first place that the pieces do not fit closely enough together to permit the glue to hold them firmly. Broken pieces may be replaced.

**Function.** Every piece of furniture in your room should have a special purpose. If you need only two chairs in your room, do not use three, because too many rooms are already overcrowded. If you are planning to refinish an old bed, be sure that it will be comfortable to lie upon, and if you are going to repaint an old chair try it out to see if it will allow your feet to touch the floor and if it fits the body comfortably. Chairs and beds are made for rest, not for beauty alone.

**Design.** Every piece of furniture in your room should add to its attractiveness. Pieces should not be too large and clumsy for the size of the room and chairs should be comfortable to sit in. Many girls find that dressers, and beds can often be cut down so that better proportions are obtained.

Fancy glued-on pieces are undesirable decorations and these may be removed before you begin to refinish. Pry off by placing a chisel, case knife, or other flat instrument under a corner and loosening the glue. Simple plain lines are most desirable in furniture.

### CHOICE OF FINISH

There are two methods of refinishing furniture described here: (1) The finish that retains the natural beauty of the wood and (2) enameling.

In many homes we find beautiful old pieces of hard wood, such as walnut or mahogany that our grandmothers used, and often times these have been discarded for more modern pieces. However, these old things have beautiful wood and are well made, and a finish should be chosen that will bring out both the grain and the color of the wood. Oak pieces are often refinished in the same manner.



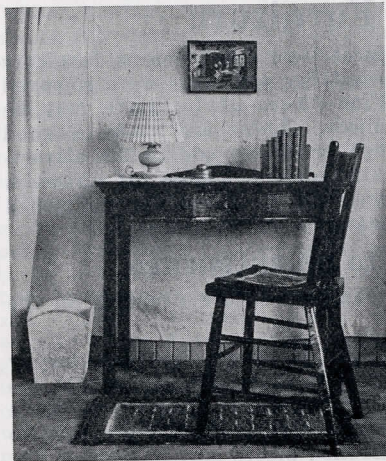


FIG. 28. A writing center made from an old commode. Thayer county

It varies from the quality of soft wood in the western white pine to Georgia hard pine. Soft pine forms a very excellent base for paints and enamels.

**Oak**—(a) The most common of hard woods. (b) It serves well for a variety of purposes. (c) Any natural finish may be given to it. (d) When new it would be too expensive to paint or enamel, but old oak pieces may be successfully cleaned, smoothed, and made attractive with enamels.

### REPAIR OF FURNITURE

Make all necessary repairs before proceeding with the refinishing process. All broken parts should be replaced and loose places reglued. Where possible, remove the old glue by washing or scraping. Allow the piece to dry, apply new glue, and brace the part together for several days. Quilting frame clamps are excellent for holding the parts together until

Five common types of wood and characteristics of each are as follows:

**Gumwood**—(a) Firm, semi-hard wood, (b) Fine in texture with long straight grain. (c) It may be quarter-sawed and made to resemble certain types of walnut. (d) It may be given a paint or enamel finish successfully.

**Birch**—(a) A semi-hard close grained wood. (b) Usually of a light shade tinged with red. (c) May be made to take either a dull or gloss natural finish. (d) It is often successfully stained to imitate cherry, walnut or mahogany woods.

**Walnut**—(a) Black walnut is perhaps the most beautiful wood America produces. (b) The color is dark brown. (c) The grain is plain. (d) It should always be given a natural finish.

**Pine**—(a) the most common American wood. (b) It is easily adapted to a variety of uses. (c)



FIG. 29. The old commode and chair used to make the writing center in Fig. 28

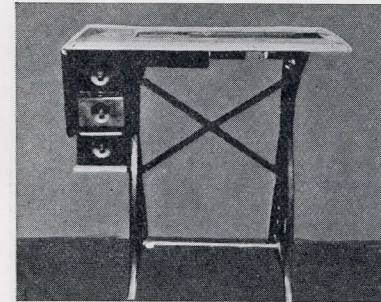


FIG. 30. This old sewing machine was made into the dressing center shown on the cover page. Gage county

the top side of the rocker, then insert the screw and screw tightly. Sink the head to prevent uneven rocking. See Fig. 35. A flat headed screw would be best for this purpose.

Loose veneer or broken parts should be reglued, and held firmly in place until thoroughly dry. Sometimes a narrow screw is inserted through the leg to catch

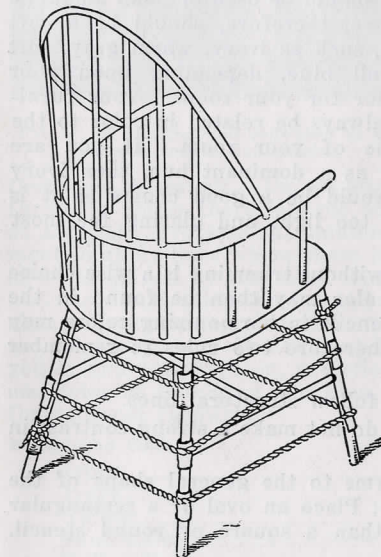


FIG. 32. Regluing a chair

the glue has hardened. Rope or wire is successful where a clamp cannot be used. See Fig. 31 and 32.

Rockers that are broken off at the leg of the chair may be fastened on again by making a new dowel pin. See Fig. 33. This pin is inserted up the end of the leg of the chair and down into the rocker. See Fig. 34. Also rockers may be screwed on by putting a long slender screw into the rocker from the bottom, bore a hole for the screw, glue the leg to

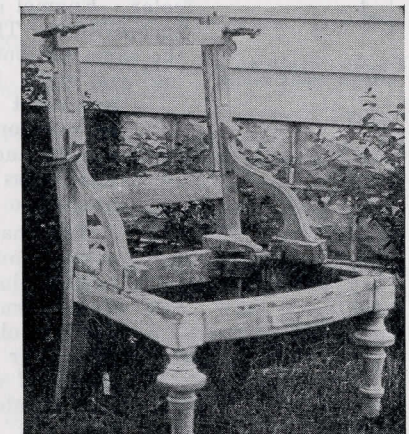


FIG. 31. Regluing a chair

the end of the inserted round. See Fig. 36. The screw head should be sunk, then covered with plastic wood. Many times a chair is weakly joined at the back of the seat. Examine under the seat to see if glued parts have separated or screws are out. If so, reglue and rescrew. If further bracing is needed brace it at the angle underneath. See Fig. 37.

Deep holes and cracks may be filled with plastic wood or shellac gum which can be purchased in



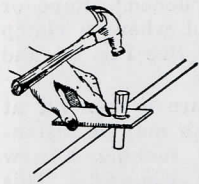


FIG. 33. Repairing a rocker

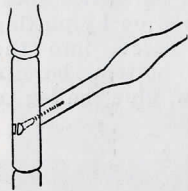


FIG. 36. Repairing a broken chair round

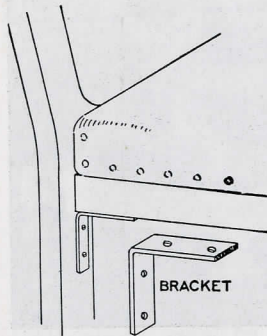


FIG. 37. Bracing a chair



FIG. 34. Repairing a rocker

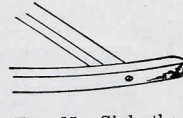


FIG. 35. Sink the screw head

colors to match the wood. Shellac gum is heated like sealing wax and dropped in the crack or hole. Plastic wood should be stained before applying. Stain darker than wood as it dries lighter. It can also be purchased already stained.

### PAINTED FURNITURE

Many girls will find that the furniture in their rooms will look best if it is all painted in the same color. Enamel or dull finish lacquer may be used successfully. The preparation of the furniture is the same for both, but directions only for enameling are given here, as lacquer requires special treatment and it is best to follow directions on the container. Lacquer dries almost instantly and cannot be brushed over after a stroke has been made. A special thinner is needed to keep it the proper consistency.

You have already learned that neutral colors should be used for large areas and that bright colors should be used in small amounts. Your furniture, therefore, should be a soft grayed color, such as ivory, warm gray, soft green, or dull blue, depending upon your choice of color for your room. Your furniture should always be related in color to the dominant hue of your room. If you are using yellow as a dominant hue, then ivory and green would be a good choice as it is

related in color to yellow. White is too light and glaring for most rooms.

Furniture that is painted one color without trimming is a wise choice for many girls and the contrasting color may then be found in the accessories of the room. Bands or stencils in harmonizing colors may add interest to painted furniture. There are two rules to remember in using trimming of this sort.

1. Trimming, if used at all, should follow structural lines.
2. Use close values, i.e., colors that do not make a strong contrast in their darkness and lightness.

**Stencils.** Use a stencil that conforms to the general shape of the space in which it is placed. Example: Place an oval or a rectangular stencil on a dresser drawer, rather than a square or round stencil. FIG. 38.



FIG. 38. A dressing unit refinished by a Lancaster county club member

The parts of a stencil design should be close enough so that they seem to belong together. Choose a stencil design that is not too realistic, that is included in a definite space and that is not so dark that it will appear spotted. Furniture transfer designs in color may be purchased at paint stores and art shops and applied according to directions. This is the way the small flower designs are placed on painted furniture.

**Bands of color** may be used in a number of places where the structure of the piece provides a natural groove or edge to follow.

1. Edges of chair seats. See Fig. 39.
2. Top edge of a square backed chair. Fig. 39.
3. Inside edge of mirror frame. Fig. 41.
4. Insides of book shelves.
5. Around the edge of a panel of a bedstead.
6. Edges of tables.

Avoid the use of hit and miss spots of contrasting color on chair rounds and legs. Also avoid pink, very bright orange, and bright red in painted bedroom furniture as a piece of furniture should appear to be a unified whole. If you want these colors, use them in accessories such as patchwork pillows, lamps,

footstools, vases, etc. Do not attempt to place lines of color on painted furniture unless there is some edge to follow, such as the inside edge of a panel. Professional painters are able by means of special equipment to apply lines where there is no edge to follow, but a much better effect is gained by amateurs if an edge is followed.

Color combinations on painted furniture should be carefully selected, always remembering that the contrast in lightness and darkness should not be too great. Colors next to each other on the color wheel, as yellow and yellow-green, are effective when used together. Shades of one color as blue-gray and blue, are used together. Suggested colors for bedroom furniture.

Background Color	Trim
Ivory.....	Yellow-green
Ivory.....	Dull medium blue
Yellow.....	Light yellow-green
Sand Color.....	Light violet
Dull yellow.....	Light yellow
Blue-gray.....	Medium dark blue



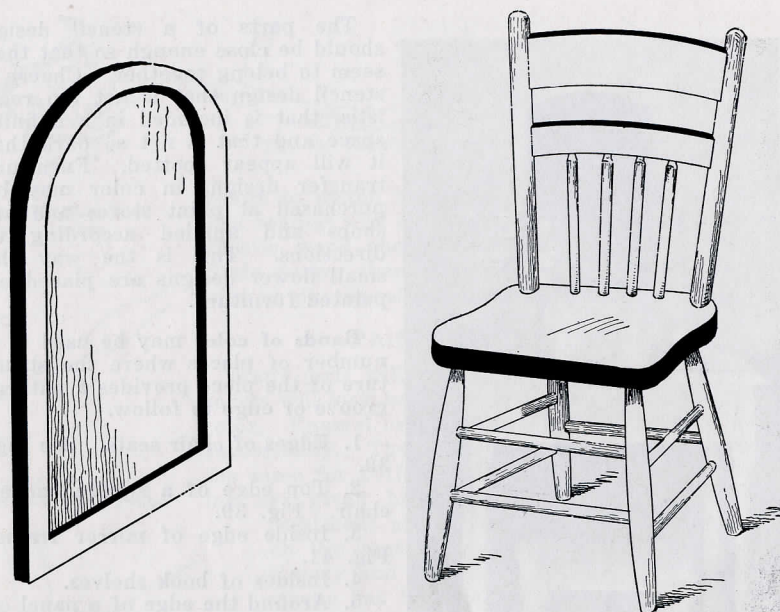


FIG. 39. Trimming should follow structural features of furniture

### STEPS IN ENAMELING FURNITURE

1. **Remove all unnecessary decorations.**
2. **Clean the surface.** When the old finish is smooth, washing with mild soap and water is all that is necessary. If the old finish is cracked or rough, remove it entirely with a varnish remover as described on page 33.
3. **Make all necessary repairs.**
4. **Produce a smooth surface.** Sandpaper the wood until it is smooth. Fold the sandpaper over a small block and rub with the grain of the wood, never across or in circular motion.
5. **Prepare the paint.** All paint must be stirred until it is a smooth even consistency. Thin it with the proper solvent which is usually turpentine so that it brushes easily and smoothly. Paint that is too thin runs and paint that is too thick shows the brush strokes when dry. In mixing flat paint and enamel, observe the following.  
If the color is too dark, add white, i.e., green + white = light green.  
If the color is too bright, add a small amount of its complement, i.e., green + red = gray green.  
Oil paint is used to change color and may be purchased in tubes or cans at paint shops. Sometimes it takes only a small tube of oil paint to change a large amount of paint to a more desirable color. Thin the tube paint in a little turpentine before adding to the enamel.  
If the color is too light, add more of the pure color, using oil paint. Lampblack is sometimes used to darken paint, but may produce an

undesirable bluish gray color. Van Dyke brown or raw umber is better to darken paint, as it produces a warm cast.

Mix enough paint to complete the job. It is almost impossible to mix more paint to match.

#### 6. Apply the finish.

(a) Apply a thin coat of flat paint thinned with turpentine. Allow this to dry thoroughly overnight in a room free from lint, dust and insects. When dry, smooth with fine sandpaper. The **second coat** should be flat paint of the desired color, but not thinned. The **third coat** consists of one-half flat paint and one-half enamel of the desired color. Make sure that the paint is dry and smooth before applying each coat. Use No. 0 sandpaper between each coat.

(b) Apply enamel for the last coat to produce a hard surface. Care should be taken not to leave brush strokes and not to use too much enamel, as this will dry in drips and cause an uneven surface.

(c) Let the enamel dry until thoroughly hardened before applying any bands or stencils. The shine may be removed by rubbing with pumice and linseed as described under "Shellac and Wax" on page 34.

### PREPARATION FOR NATURAL WOOD FINISHES

1. **Remove all unnecessary decorations.**
2. **Remove the old finish** for best results. There are several satisfactory ways of doing this.  
(a) With a piece of glass or a sharp knife with a straight edge, scrape off the old finish. Use varnish remover on carved portions.  
(b) Use a commercial varnish remover, following directions given on the can. After the old finish has been scraped off with a putty knife or piece of glass, wash the surface with gasoline to stop the action of the remover. **Caution.** Use gasoline in the open air, away from fire.  
(c) Use a homemade varnish remover, following directions given below. This may darken the wood and, if so, bleach the dark spots with oxalic acid solution as directed below.

### HOMEMADE VARNISH REMOVER

- |   |                  |
|---|------------------|
| 6T. gloss starch  | 1 qt. water      |
| Mix and cook to the consistency of a thick paste.               |                  |
| 2 T. concentrated lye   | ½ cup cold water |
| Dissolve the lye in the cold water and add to the starch paste. |                  |

Apply the paste to a small area, allow it to remain 2 to 5 minutes, or until the old finish softens. Scrape the surface with the putty knife, spatula, or glass. Place old varnish in newspaper to be burned. Apply paste on new portion and repeat process. **Be sure to wash the wood surface well in warm water, then apply vinegar or gasoline to neutralize the lye and wipe the surface as dry as possible.** Care must be taken to clean dishes in which this remover has been made and that it be kept out of the reach of small children.

3. **Remove stains.** Ink, black water marks, or other stains may be removed with a solution of oxalic acid, 1 teaspoonful to 1 pint of hot water. Apply the hot solution to the stain and allow it to stand until bleached. Wash carefully with soap and water and let dry thoroughly.



#### 4. Make all necessary repairs.

**5...Produce a smooth surface.** Sandpaper may be obtained in three grades, fine, medium, and coarse. The coarse should be used first and the final smoothing should be done with the fine grade. Fold sandpaper over a small block of wood and rub with the grain of the wood. Use steel wool on carvings, grooves, or curved surfaces where sandpaper cannot be used. Dents may sometimes be removed by placing a damp cloth on them and holding a hot iron lightly over the cloth. This causes the wood to swell and removes the dent.

#### KINDS OF SURFACE FINISHES

Several kinds of surface finishes for wood are given here. Choose the one that best suits your needs and personal taste. Each type has advantages and disadvantages.

Apply an **oil stain** if the wood is too light or uneven in color. Dark oak, dark mahogany, and walnut are commonly used. If the stain is too dark, lighten it with turpentine. Test it carefully in an inconspicuous place or on a scrap of wood before applying to the furniture. Apply with a clean brush and wipe off the surplus with a soft cloth. A second application may be made if the wood is still too light in color. Use an oil stain rather than a stain varnish, as the latter merely covers the wood instead of bringing out its true grain and color.

**Wax Finish.** After the stain has thoroughly dried, apply a thick coat of floor wax, rub it well into the pores of the wood, allow to stand five or ten minutes and polish. Use a circular motion, then rub with the grain of the wood. A second application may be needed. This finish is not as durable as others and will need to be renewed frequently.

**Shellac and Wax.** Apply a stain if needed as directed above. When dry, apply two coats of shellac, smoothing the surface between coats with No. 1 steel wool. A third coat may be used if the surface is not evenly covered. **Shiny finishes need to be dulled** to produce the satiny effect desired in painted, shellaced or varnished furniture. Rub with very fine pumice stone and boiled linseed oil. Dip a piece of woolen cloth first into the oil and then into the pumice stone. Rub the surface gently with this until the desired dullness is obtained. To remove all traces of the pumice stone, rub the finished surface with a cloth dipped only in linseed oil. Wax is then applied as directed above.

**Varnish.** Apply as many coats of a good grade of spar varnish as are needed, but usually two are sufficient. Brush with the grain of the wood and use long even strokes. Allow each coat to dry 48 hours, and rub with No. 0 steel wool between each coat. A dull finish may be obtained by rubbing the last coat with very fine pumice and linseed oil, as directed above. Remove all the oil and apply wax. This finish is durable, but requires much rubbing to remove the shine. Apply varnish in a room free from all lint and dust and be sure to smooth the surface carefully between coats.

All new woods have open pores. To fill these, a filler may be purchased and applied as directed on the can before varnishing. A filler should always be applied to new wood, but furniture that has already been finished once does not need a filler before refinishing. Smooth the surface with sandpaper.

**Linseed Oil.** For fine old pieces of furniture, a linseed oil and wax finish may be used. Boiled linseed oil may be purchased and is used

in preference to raw linseed because it will not become gummy if properly applied. Heat the oil and apply it as hot as possible with a swab. Rub the surface long and vigorously. Leave none on the surface as it may become gummy. After the wood has absorbed all the oil it will, apply wax and polish. Renew the wax occasionally.

Use no stain with this method as the oil will usually darken the wood enough.

#### CARE OF BRUSHES

It pays to use a good brush, as the bristles pull out of cheap brushes and stick to the surface upon which you are working.

1. Immediately after using, clean thoroughly with the proper solvent:
  - With paint, use turpentine.
  - With varnish, use turpentine.
  - With shellac, use denaturated alcohol.
  - With stain, use either turpentine or gasoline.
  - With lacquer, use lacquer thinner.
2. Wash with soap and warm water.
3. Allow to dry flat. Never stand brushes on bristles, as this bends and breaks them.
4. Wrap in paper and store in a place free from dust.
5. If painting is to continue for several days, the brush can be immersed in water to cover the bristles to prevent paint from hardening.

#### PAINT!

With magic new life I bring  
To many an old forgotten thing:  
Perhaps a desk, perhaps a chair,  
From cellar, from garret, from everywhere  
I give new beauty to all I touch  
And yet I do not cost so much  
For I am paint. New life I bring  
To many an old forgotten thing.

#### RESEATING A CHAIR

Straight chairs often have caned or upholstered seats. As these wear, they must be replaced. Recaning may be done at home or the chair may be padded and upholstered.

##### Materials needed are:

**Webbing**—This is used to make a firm support for the chair seat. It may be purchased, or, for a small chair seat, it may be made from pieces of firm denim from old overalls, or from grain sacks. Use a double piece of material  $3\frac{1}{2}$  inches wide. Stitch along the edges and back and forth across the strip to make it firm.

**Stuffing**—Tow or curled horsehair are suitable materials for stuffing. This may be obtained from stores or from old automobile cushions. A layer of excelsior may be used underneath to reduce expense. A layer of cotton batting or wadding is used on the top to give a smooth finish.

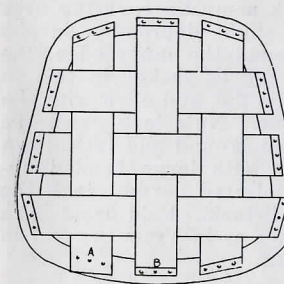


FIG. 40. How to place webbing on the bottom of a chair



Covering for stuffing—Burlap and muslin or cambric are needed to cover the webbing and stuffing.

Top covering—Choose a covering that will harmonize with the wood. Crash, monks cloth, osnaberg, rep, brocade, and other materials sold for upholstering are suitable. Covers hooked with silk hose are attractive, but must not be heavy.

Gimp—Gimp is the name given to the braid used to form a narrow edging to cover the tacks and the edges of the upholstery.

Tacks—Sharp slender tacks with a large head are best for holding webbing and the covering in place. Gimp nails have small round heads which imbed themselves in the gimp and do not show. Upholstery tacks may be used on the gimp if desired.

**Steps in upholstering a chair.** Repairs and refinishing must be complete before upholstering is done. The chair shown in Fig. 41 is what is called a flat frame-work chair. Nail the webbing to the underneath as in Fig. 40. Tack the webbing to the edge with three or four tacks. Fig. 40A. Stretch as tightly as possible and tack to the opposite side. Allow about  $\frac{1}{2}$  inch at each end of webbing to turn back. Tack on all strips of webbing going one way. Weave a strip of webbing going the other way and tack one end. Stretch and tack the other end. Repeat until all webbing is tacked into place. Next turn down the surplus webbing and tack with three or four more tacks. Fig. 40B. Under that tack some burlap, then a layer of muslin or cambric. This is to prevent the stuffing from falling out.

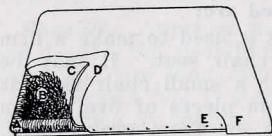


FIG. 42. Placing the stuffing and cover on a chair seat

A mound of stuffing is now placed in the seat with a layer of cotton or wadding on top. Fig. 42. Tack a muslin covering over this. If there is a slight depression in the wood frame all around the inner edge, the muslin covering should be tacked in this so that the braid will lie flat and even with the surface of the frame. Now tack down the cover, place the gimp around and tack down with gimp tacks or with large headed upholstery tacks at even intervals. Turn a mitered corner, tack the edge as shown in View A, Fig. 43, with a small tack. Fold braid back over tack, as in View B. Fold across the corner as in View C. Put in a gimp or upholstery tack as in View D, Fig. 43.

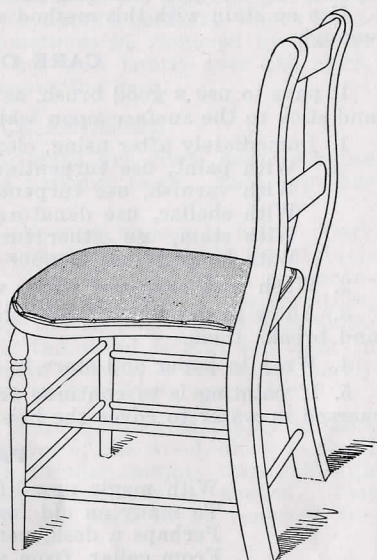


FIG. 41. A flat frame-work chair

## The Dressing Center

"A place for everything and everything in its place" is one of the secrets of a restful orderly room. We have discussed places for furniture and now let us consider places for clothing and other personal belongings. No doubt many club girls found when analyzing their rooms that they needed to rearrange their closets and dresser drawers so it would be easier to find things and to keep the dressing center in order.

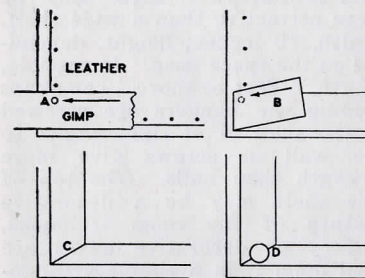


FIG. 43. Mitering a corner on gimp

The essentials of a dressing center are good light, a clothes closet, or wardrobe, a waste basket and a dressing table or bureau with ample drawer space. **Good Light.** The mirror should be placed between two windows if possible so that the light falls upon the girl and not upon the mirror to be reflected back into her eyes. A dressing table placed beside a window or between two windows will provide good light in the daytime. Artificial lights should be placed with this in mind also. Adjust the lamps and shades to throw the light where it is needed.

**Clothes Closet or Wardrobe.** Where there is no closet off of the room one can often be built along one side or end of the room or across the end of the hall. Wall board may be used for the closet and it can be painted or papered to match the rest of the room. Twenty-two inches inside is a good depth for a closet. This allows a few inches on either side of a dress hanger suspended on a pole, running the length of the closet.

When closets cannot be built a shelf may be used, under which the clothes are hung. Inclose the closet with a curtain attached to rings which slide easily on a rod fastened to the shelf. The curtain material should be firm enough so that it will completely hide the clothing which it conceals and so that it will not admit dust easily. Chintz, osnaberg, monk's cloth and denim are suitable mate-

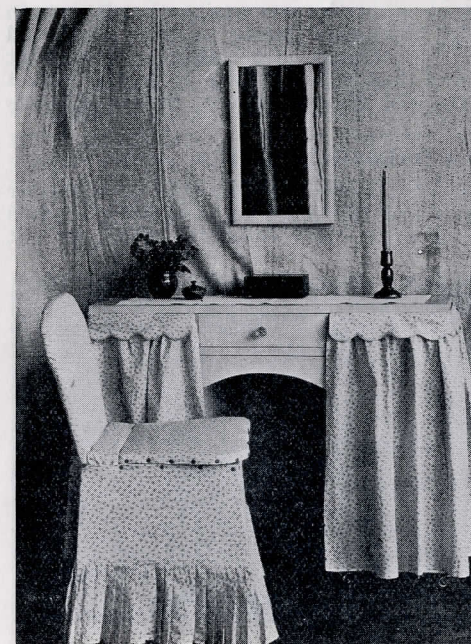


FIG. 44. A homemade dressing table belonging to a Washington county club girl



rials. Two types of shelves may be used. French plaits (see page 26) are best to use to take up fullness.

1. Width about 22 inches; height,  $5\frac{1}{2}$  to 6 feet depending upon the height of the person using it; length, as long as desired. A pole for hangers is placed lengthwise under the shelf.

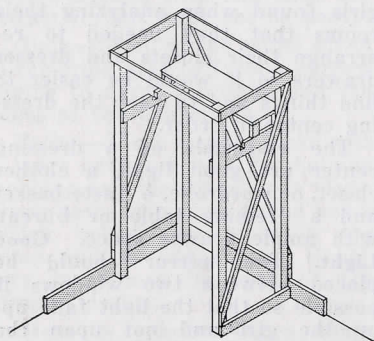


FIG. 45. A portable type of closet could be built in a corner of a room. The uprights fit against the base board and the cross ties fit in between them and the wall. The exterior can be covered with wall board on the side and a curtain across the front or a curtain may be used on side and front. The closet should extend to the ceiling.

2. A narrower shelf may be more attractive than a wide shelf. Width, 10 inches; height, depending on the space used. If possible, length, 5 feet or more. The strips holding the hangers are screwed to the shelf or at right angles to the wall as screws give more strength than nails. The top of this shelf may be a decorative feature of the room if books, pottery or decorative boxes are used upon it in a simple arrangement.

Shoe bags, hat boxes or covers, hat racks, and dress protectors will help to keep clothes in good condition.

**Wastebasket.** The most desirable wastebasket is one that will not tip over easily, that is smooth enough inside so that dust and threads do not stick to it and that

is tight enough so that trash and dust will not drop when the basket is moved. Unobtrusive patterns and colors are best, as wastebaskets should be inconspicuous.

### ARRANGING A DRESSING CENTER

Many club girls have a chest of drawers and a mirror or a dresser with a mirror attached. If you are fortunate to have such a piece of furniture made of walnut or some other beautiful wood, do not make the mistake of painting it. Instead bring out the beauty of the wood by removing all of the old finish and applying new as suggested on page 27.

A homemade dressing table may be fashioned from an old table, from a commode, from a packing box or orange crate, Figure 46, or from new lumber or other material which may be at hand. When it is clothed in bright fabrics, it will be useful and its gay skirts may turn a drab bedroom into one of lively interest. A board of the desired length may be used

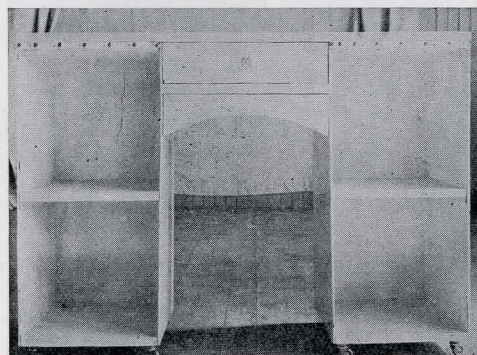


FIG. 46. Two orange crates used as the foundation for the dressing table shown in Figure 47. The lining is oil cloth



FIG. 47. A small dressing table that fits into a wall space below a sloping ceiling in a Cass county club girls room

sit down in front of the table and mirror while making the toilet. Room for one's feet when seated should be provided.

The flounces are cut with openings down the center front for convenience in using the drawers and shelves. They are made of straight pieces of material, stitched together and trimmed with gathered or pleated ruffles, bindings, cordings or contrasting materials applied to the top or lower edge of the main flounce. The trimmed flounce is gathered and stitched to a tape which is tacked or snapped to the top of the table. It is important to plan the flounce so that it may be removed for laundering.

The top may be covered with a layer of cotton batting or soft outing flannel. The material may then be fastened to the edge of the board and the edges covered with a pleated trim or a scalloped frill. Thumb tacks, brass tacks or snaps are used so the cover may be removed for laundering. Fig. 48. A piece of glass cut to fit the top of the table may be used over the cover to keep it from soiling. The edges of glass must be bevelled.

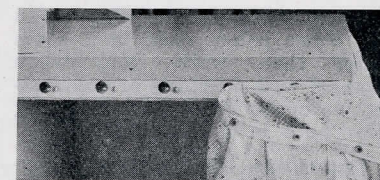


FIG. 48. Fastening the flounce to the foundation

Another method of covering the top of the table is shown in Fig. 47. The scalloped edge is sewed onto the table cover and shaped to fit the corners. The cover may be easily removed for laundering.

across the top of the boxes to provide a flat surface. Strips nailed on the sides of the two boxes hold a drawer. Large spools may be used for feet. Drawers for clothing are always the most satisfactory as they keep out the dust. Shelves may be used and they can be lined with paper or oil cloth. Figure 46.

Boxes of suitable size to hold toilet supplies, hosiery, handkerchiefs, gloves and underwear are useful in keeping order in dresser drawers and on shelves.

### MAKING THE FLOUNCE

A wide choice of materials is available for flounced dressing tables. Dress gingham, dress prints, unbleached muslin, dyed sugar sacks and figured chintz are all suitable. If a material is thin enough to be slightly transparent, a lining of muslin will be needed. Flounced dressing tables are made so that the person using it may



### CHAIR OR BENCH

Since a dressing table and mirror are too low for convenience when standing before them, a chair, a stool or a bench is needed. A low-backed straight chair is attractive when finished to match the other furniture in the room. A pad to match the flounce would add to the comfort and beauty of the chair. A box may be covered to provide a seat for the dressing unit.

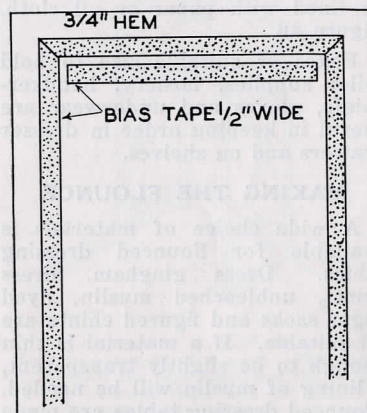


FIG. 49. A plan for bias trimming on a dresser scarf

Firm enough to protect the table top.

Heavy enough to lie flat.

Easily laundered.

Quality that conforms to other furnishings in the room.

Quality that is worthy of any handwork to be done upon it.

**Color.** Cream and ecru blend into other colors used in a room better than white, and when trimmed with stitching or contrasting materials make an interesting color note in a room.

**Trimmings.** Simplicity is a keynote to beauty in scarfs of this kind. Elaborately embroidered designs and wide lace are tedious to make and often over-decorate the material.

Following the structural lines in applying decoration on scarfs is just as important to remember as in arranging furniture in rooms. The edges, the corners and the ends of the scarf are the places for simple decoration as bias tape, hemstitching, cross-stitch borders, colored bands or facings and monograms. Single hemstitching, chain

### THE DRESSER SCARF

**Size.** A dresser scarf may be the same size as the dresser top, it may allow a border of wood to show around it, or it may hang over the ends five or six inches, allowing all of the design on the ends to show. If toweling is used, buy the right width so the selvages may be used. Place the scarf with edges parallel to the edges of the dresser.

**Materials.** Art linen, dress linen, Indian head, osnaberg, unbleached muslin, and crash are materials that make attractive dresser scarfs and table covers. When selecting a dresser scarf, consider the following points:

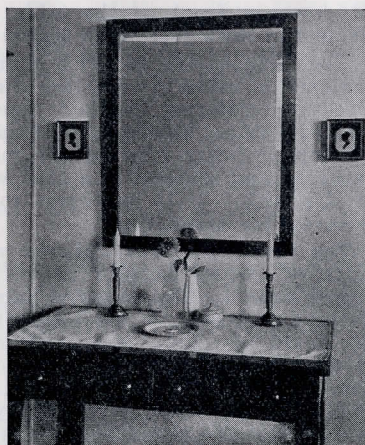


FIG. 50. An arrangement for the top of a dressing table

stitch, picot stitch, blanket stitch and other similar decorative stitches are attractive when used at the edge of tape or hems. Baste the tape or hem firmly and use an embroidery hoop when making the decorative stitch, Figure 49. Italian hemstitching is a beautiful and easily made decoration for dresser scarfs. It is most effective on linen of a deep creamy color with the warp and filling threads of the same size. A tiny rolled hem is usually used with the hemstitching when placed around the edge of the scarf.

### THE TOP OF THE DRESSING TABLE

Many objects placed upon the top of the dressing table give a cluttered effect. Combs and brushes usually belong in a drawer with other personal toilet articles. Lamps, bowls of flowers or ivy, powder boxes, photographs simply framed, pin dishes, perfume bottles and jewelry or handkerchief boxes in simple arrangements with harmonizing colors make the most beautiful decorative effects.

### Care of the Room

You have been studying how to make your room more attractive. If a girl were to be presented with a room ideal in every way, she would find that in a short time its attractiveness would be lessened if it were not kept clean and orderly.

What effect does a disorderly room have upon you? What habits does a disorderly home develop in the people living there? These are questions every club girl should ask herself. Regardless of the furnishings, a home provides rest and satisfaction only if well cared for.

What daily housekeeping tasks must be done to keep your room clean and in order? On page 45 you will find a chart for a week. On this chart list the tasks to be done in caring for your room. Some will be done every day and others perhaps only once a week. The required work for this problem is to keep this chart by keeping a record of the time you spend each day for two weeks. The purpose of this is (1) to help you see how much time you spend at each work and (2) to help you plan your work so that it will take only the time needed for it. This kind of work may be drudgery or it may be a household task so well planned and carried out that it seems a part of the pleasure of owning a room.

In addition to these daily tasks there are others that need to be done only a few times throughout the year, such as waxing the floor and washing the woodwork and windows. Your plan will not be complete without this part of your schedule filled out under "Seasonal Care".

### SUGGESTIONS FOR CARE OF ROOM

**Airing the Room and the Bed.** A bedroom needs airing each day. Open the windows wide and turn the bedding back over the foot of the bed. Spread sleeping garments over a chair and open the door of the



FIG. 51. An arrangement for the top of a dressing table



clothes closet. After the room has aired sufficiently, smooth the bedding back into place and hang up all clothing.

Once each week, fresh linen is put on the bed. Remove all the bedding and place the soiled linen in the laundry bag or basket. Spread the mattress pad, pillows and blanket over the foot and head of the bed, and on nearby chairs to air. Turn the mattress once each week to obtain the best service from it. Turn it from side to side one week and from end to end the next. Make the bed neatly.

**Keeping the Closet Neat.** Keep all outer garments on hangers and place a dress protector over best dresses, or those seldom worn. The laundry bag is the place for soiled garments. It is best to mend each article before laundering. Stuff the toes of shoes with tissue paper or place shoe trees in them that fit the toe and do not stretch it out of shape. There are a number of soft stuffed shoe trees on the market as well as shaped wooden ones that are made to fit well into the shoe without stretching the leather. A shoe shelf, bag, or box in the closet provides a suitable place to store shoes. Hat crowns may be stuffed with tissue paper to hold the shape and stored in a box, or placed upon hat standards. Keep the clothes closet clean and orderly at all times.

**Moths** infest many homes and if measures are not taken to destroy them, they do much damage. Clothing in daily use and exposed to sunlight and air usually does not suffer from moth damage. Frequent airing and sunning of garments helps to destroy the eggs and larvae of the moth. Brush thoroughly before removing from the clothesline. Dry cleaning also destroys eggs and larvae. Paradichlorobenzene or naphthalene (moth balls) are good to use for moths if sufficient quantity, one pound to twenty cubic feet, is used in an air tight space. This destroys larvae and eggs if exposed to the fumes for several days. It does not make the cloth proof against future attacks. Since the fumes of these crystals are heavier than air, it is best to place the crystals in a dish on a high shelf in the closet or on top of clothing in a drawer or trunk. The fumes will then diffuse through the garments.

#### CLEANING HINTS FOR 4-H GIRLS

**Assemble cleaning equipment** with as few trips as possible. Cleaning equipment needed:

- Broom and dust pan.
- Dust mop.
- Dust cloth (soft open weave, free of lint and hemmed to prevent lint).
- Bag over broom or a wall brush for wiping walls.
- Carpet sweeper or vacuum cleaner for large rugs.
- Dry cloth to wipe off windows and mirrors.
- Cloths or mop to wipe painted woodwork and floors.
- Moistened newspaper for sweeping rugs and floors.

#### CARE OF WALLS

**Wallpaper.** Wipe lightly with soft cloth tied over a broom or a long handled wall brush so as not to injure or streak the paper.

**Painted walls.** Brush with a wall brush or soft cloth bag tied over a broom. If needed, wash a small area at a time with warm soapsuds or the cleaning solution given on page 43. Wipe with clear water and rub dry with a soft cloth. Calcimined walls cannot be washed with water.

#### CARE OF WINDOWS AND MIRRORS

Wipe window panes, mirrors and picture glass every week with a dry cloth to remove dust. Several methods are given here for cleaning glass:

1. Use one tablespoon of household ammonia or denaturated alcohol in one gallon of water. A chamois or cloth dipped in this solution and then squeezed dry makes a good cleaner for it leaves no lint or dust.
2. Warm soapsuds with plenty of dry polishing cloths.
3. Use 2 tablespoons kerosene to 8 quarts water. A cloth wrung out of this cleans glass well as kerosene cuts the dirt. Polish with a dry cloth.

4. Commercial window powders and soaps.

Window shades need to be brushed occasionally with a stiff brush to remove dust. Glass curtains must be washed frequently to keep a room looking fresh and clean.

#### CARE OF FLOORS AND WOODWORK

**Sweeping.** To stir up as little dust as possible—

1. Sweep with long, even strokes, without raising the broom or brush at the end of the stroke.
2. Sprinkle scraps of moistened paper over the rug before sweeping. Tear up newspaper into fine pieces, put into a pail, and let it soak up as much water as it will. Squeeze out paper and scatter over rug. Sweep rug first, then the floor.
3. A carpet sweeper will take up surface dirt only.
4. A vacuum cleaner may be used on large rugs. In this case dust the floor first and then use the vacuum cleaner on the rug.

#### Waxed Floors and Woodwork

Waxed floors and woodwork should not be oiled or washed with water. Use a dust mop or cloth treated with one of the following:

1. One part boiled linseed oil and one part turpentine.
2. Equal parts boiled linseed oil and vinegar.
3. Equal parts boiled linseed oil and kerosene.

Mix a bottle of the cleaner and keep it with cleaning supplies. To prepare a dust cloth or mop, place a teaspoonful of the mixture in a coffee can. Turn the can so that the oil covers the sides and the bottom, and when the dust cloth or mop is placed in it the oil will be evenly distributed. The turpentine and kerosene cut the dirt and the oils renew the finish. Keep the can covered tightly as oily cloths are a fire hazard if left in the open air.

#### Varnished Floors and Woodwork.

Water coarsens the wood and removes the varnish. Use a dust mop prepared as described above or wipe with a cloth wrung out of warm soapsuds leaving no water to soak the wood. Then wipe with an oiled cloth or wax the surface.

The following solution will assist in cleaning soiled surfaces which are painted, varnished or enameled. This solution may also be used on smooth painted plaster wall. The only precaution to be remembered is that the solution should be applied to a small area, not more than two square feet, rubbed over the surface in a circular motion and wiped off immediately. Follow at once with a cloth wrung from clear rinse water. If a strong soap is used, 1 tablespoon of vinegar may be added to the rinse water.

- |                       |                              |
|-----------------------|------------------------------|
| ½ c. laundry starch   | ½ c. sal soda washing powder |
| ½ c. cold water       | ½ c. cold water              |
| 4 c. hot water        | 1½ c. pumice or rotten stone |
| 1 lb. mild soap chips | 1 c. household ammonia       |
| 2 gallons hot water   |                              |



Dissolve the starch in the  $\frac{1}{2}$  cup of cold water. Add slowly to the hot water and cook to a smooth paste. Dissolve the soap chips in 2 gallons of hot water. Add the starch paste to the soap solution. Dissolve sal soda powder in  $\frac{1}{2}$  cup cold water and add to the soap solution. Stir until smooth, and let stand until cool. Add the pumice or rotten stone and the ammonia. Stir thoroly. Keep in covered container. These proportions make enough to clean the wall surface of an average room.

#### CARE OF FURNITURE

**Moisture in the air.** Lack of moisture in the atmosphere causes wood to shrink and the joints of furniture to become loose. Boiling water adds moisture to the air and the water pan of the furnace needs to be filled, or there should always be a pan of water on the stove during the winter. This is important for the health of the family as well as best for the furniture.

**White spots caused by water.** (1) Remove by dipping a woolen cloth into boiled linseed oil, then into powdered pumice stone. Rub lightly with this until the spot is gone. The oil prevents scratches and the pumice acts as an abrasive. Rub with a dry cloth. If it is then given a coat of wax or polished with a dust cloth, the luster may be restored. (2) Rub with a cloth lightly dipped in kerosene.

**Scratches.** For small scratches, apply oil stain or water paint or dye to the scratch so that a tint slightly lighter than the surrounding wood is obtained. Too dark a stain will make the scratch stand out against the surrounding surface. Then fill in the scratch with white shellac, using a brush such as comes with water-color paints. Be careful to overlap the edges. When dry, rub with pumice and oil and rewax.

**Cleaning and polishing furniture.** The care of furniture means keeping the new things new and preserving the old in good condition so that time may enrich their surfaces. Careless cleaning mars the surface and is almost as bad as neglect. A little attention daily is better than much more care less frequently.

Dusting not only removes dust, but in so doing, brings out the beauty of the wood. Dusting with a soiled or grimy cloth is worse than no dusting at all, as it adds dirt to the finish instead of removing it. Prepare dust cloths as described on page 43.

One of the best ways to clean very dirty furniture is to wash it with a mild white soap. Moisten a soft cloth with warm water and soap and rub it over a small area at a time. Wipe with clean tepid water and rub dry with a soft cloth. Do not allow water to stand on wood as it will leave a white mark.

To produce a polish and make a more durable finish, apply a good grade of paste floor wax and polish with a piece of flannel. A lustre may be produced also by wringing a soft cloth out of hot water and dropping a bit of polish onto it. Equal parts of boiled linseed oil and vinegar make a good polish. One part turpentine to one part boiled linseed may also be used. Rub the surface with a dry cloth until the imprint of the finger does not show.

Furniture may be cleaned also by rubbing with boiled linseed and pumice stone. Wipe off all excess oil and apply fresh wax.

#### CARE OF METALS

Metals are found in door knobs, hinges, light fixtures, bathroom fixtures, and accessories for the dresser or table. Nickel is usually

kept in good condition by washing with hot soapy water and drying with soft cloth. Whiting is a fine scouring agent and may be used to brighten nickel.

Some metals are coated with a lacquer to prevent tarnishing and should not be cleaned with anything which will remove the finish. If tarnished, copper, brass and bronze may be cleaned by friction or by dissolving in weak acids. (1) Moisten pumice stone with linseed oil or salad oil, apply with a soft cloth and rub vigorously. Polish with a soft cloth. A final rub with dry pumice or whiting will give a brighter lustre. (2) Moisten whiting with vinegar and apply with a soft cloth. Wash the metal with soapsuds, dry it, and rub with dry whiting to be sure that all the acid is removed.

#### SCHEDULES FOR THE CARE OF THE ROOM

##### Daily and Weekly Schedule

Day	Work to be Done	Time Given	
		1st week	2nd week
SUNDAY	.....	.....	.....
MONDAY	.....	.....	.....
TUESDAY	.....	.....	.....
WEDNESDAY	.....	.....	.....
THURSDAY	.....	.....	.....
FRIDAY	.....	.....	.....
SATURDAY	.....	.....	.....

##### Seasonal Schedule

Date	Work to be Done
.....	.....
.....	.....
.....	.....
.....	.....



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 "Slip Covers", U. S. D. A. Leaflet No. 76.  
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 "Floors and Floor Coverings", U. S. D. A. Farmer's Bulletin 1219.  
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 "Care and Repair of Walls and Floors", Nebr. Extension Circular 1173.

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## Every 4-H Girl Should Learn in Her Club Work to

- Cooperate with her leader and fellow club members.  
 Keep club records accurately.  
 Know the value of records.  
 Make a motion.  
 Preside at a business meeting.  
 Keep minutes.  
 Act as a committee chairman.  
 Be a gracious hostess.  
 Through good manners be at ease without being conspicuous.  
 Give an individual demonstration.  
 Be a member of a demonstration team.  
 Judge her own and other members' work.  
 Prepare an exhibit of her work.  
 Dress appropriately.  
 Make her room attractive.  
 Assume her part in keeping the home attractive.  
 Lead a healthful life.  
 Participate in recreational activities.  
 Know 4-H music appreciation numbers.  
 Sing 4-H, state, and national songs.  
 Abide by decisions in a sportsmanlike manner.  
 Find dependable sources of farm and home information.  
 Appreciate more fully the importance, the opportunities, and the advantages of rural life.

Distributed in furtherance of co-operative agricultural extension work. Acts of May 8, 1914, and June 30, 1914. Extension Service of the University of Nebraska Agricultural College and U. S. Department of Agriculture co-operating. W. H. Brokaw, Director of Agricultural Extension Service.